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for Connoisseurs

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Part of the front of a cassone, by Francesco Pesellino. (Lady Warrage)

NOTES ON THE EXHIBITION OF FLORENTINE PAINTING AT THE BURLINGTON FINE ARTS CLUB

I—BY ROGER FRY



HE Exhibition of Florentine Paintings at the Burlington Fine Arts Club is by no means completely representative. But there is, in fact, little to be surprised at in this, for the Florentine school having for so long been regarded as the most important of all Italian schools, its masterpieces have been the most eagerly sought for and the most vigorously competed for by all the great museums, so that we may rather feel surprised that so many fine works of the school should still have been available in private collections and local museums. Certainly I cannot remember any past occasion on which the gallery of the Burlington Fine Arts Club has housed so many masterpieces or in which the minor works have maintained, on the whole, so high an artistic level.

On seeing Lady Jekyll's Giotto again after many years I am more than confirmed in the high opinion I expressed in *The Burlington Magazine*, vol. XX, p. 66 (November 1911). My belief that it is actually by Giotto is stronger than ever. I find now more analogies with the Giotto of the Paduan frescoes than I realised at first. No one who knows the obscurity in which the whole history of Giotto's performance, and that of his actual contemporaries, is involved will care to be too dogmatic in the attribution of a name. We know that the period of Giotto's activity was one of those moments in the history of art when a new germinal idea inspired all those who accepted it with exceptional powers, lifting them, as it were, out of themselves, and giving to the work of several artists a common intensity of conviction and vitality of expression. Bernardo Daddi was one of these contemporaries, and one that lived long enough to witness the fading of this corporate inspiration; and with the fading of that moment of vision he was left a thoroughly respectable but commonplace and uninspired painter. How near he came when under the influence of this afflatus to Giotto himself we can tell by the fact that some good critics have put his name forward as the possible author of the Stefaneschi altarpiece in S. Peter's, a work which has in a high degree the qualities which have always been supposed to belong to Giotto himself. It so happens that Mr. H. Harris has had the good fortune to discover a small *Crucifixion* [PLATE II] which is typical of the early and inspired period of Daddi's work. It has to the full that dramatic force, that intense sensibility which compelled in these artists an audaciously synthetic design, together with a

tremulous sensitiveness in the actual drawing of the forms. When once the inspiration passed, Daddi himself designed indeed with a certain breadth and simplicity which had become a common form of the academic tradition, but with hardly a trace of the sensitiveness in the line which Mr. Harris's beautiful picture shows¹. Daddi exemplifies in the different periods of his work the vast difference between the contemporaries of Giotto and the Giottoesques. Of these latter we have an unusually beautiful example on the same wall in Mr. Harris's *Christ*, which I have tentatively ascribed to Giovanni da Milano.

When all the points of reference are so uncertain, anything like rigorous demonstration is impossible, but I venture to think that the comparison of Mr. Harris's *Crucifixion* with Lady Jekyll's *Christ* makes very strongly in favour of the presumption that the latter is by Giotto himself. Personally I still believe that the Stefaneschi altarpiece is by Giotto; and for this we have good documentary evidence. That Daddi comes very near to it precisely in such works as this *Crucifixion* would point, I think, to his art being derived from Giotto's at this period of the master's career. Now the *Crucifixion* and the *Christ* of the present exhibition diverge from the Stefaneschi altarpiece in opposite directions. The *Crucifixion* is more elegant, more sinuous in line, more modelled and less massive and simple in its plastic relief, whereas the *Christ* is more sweeping in line, more synthetic in drawing, less detailed, and, above all, more ample in its volumes, more massively plastic; it is, in fact, much nearer to the frescoes of the Arena Chapel. At all events, it is a work of such supreme beauty that in a certain sense it belongs to a different order from everything else in the exhibition. Intensely as we may admire the Fra Angelicos, the Botticelli, the Piero di Cosimos, we know something of the science which lies behind these creations, whereas we find it impossible to conceive the kind of imaginative ardour, the unfailing conviction, the faith which could express so much with such incredible simplicity of means as are here displayed. The synthesis here seems to be immediate, instinctive and direct, to arise without any of those intermediate processes which it requires the lifetime of later painters to acquire and apply.

¹ Compare, for instance, with this presumably early work the large signed altarpiece in the collection of the late Sir Hubert Parry, first fully described in *The Burlington Magazine*, vol. II, p. 121 (July 1903), also Georg Graf Vitzthum, *Bernardo Daddi*.

Through the kindness of the owner, Captain E. G. Spencer Churchill, we are enabled to reproduce the small predella piece by Fra Angelico representing the well-known miracle of SS. Cosmas and Damian [PLATE III]. It had never struck me before reading Sir Claude Phillips's remarks in last month's *Burlington Magazine* that there was any doubt about the correctness of the attribution, and after the careful reconsideration which his authority in such matters demands, I find myself unable to share his doubts. In such matters the truth can only be attained by every one who has made a comparative study of the works of the painter in question, giving as accurately as possible their individual impression, and mine is still entirely in favour of the old attribution. The peculiar clear and almost cold purity of the colours excludes the possibility of Fra Filippo Lippi, who was apparently, from the first, an intensely personal colourist, using always a quite peculiar *sfumato* of warm golden grey in the high lights. We may see him at his nearest known point of approach to Fra Angelico, in the celebrated tondo No. 26, of the present exhibition, particularly in the very Angelican figures on the extreme upper right hand of the composition and here the suffusion of tones, the general envelopment of the colour is quite peculiar, and to my eyes quite distinct from the sharp, almost fierce, oppositions of Fra Angelico. The fact is Fra Angelico was, for all the fervour of his religious emotion, a fiercely intellectual artist, one whose immense sensibility was always under the control of an almost mathematically precise mind. He seems almost to have had a horror of mixing or modifying in any way the several colours of his palette. Ultramarine, scarlet, warm ochre, black, white, terra verte, raw umber, a few greys made probably by the simplest mixtures as of black and white or umber and white, —he uses these almost as a musician uses the notes of the scale, dreading the complications and impurities of intermediate tones, and relying entirely upon his rare sense of disposition and quantities to build up not so much a harmony as a melody of colour. On the constructional side of design he was infinitely more modern, more daring than Filippo Lippi, but on the side of colour Lippi's voluptuous instinct made him prophetic of all the complex enveloped harmonies of later art—the use of colour as a pervading medium rather than as a sequence of definite oppositions. All of which can be seen admirably in the marvellously subtle No. 15, *S. Joseph and S. Michael*, belonging to Sir Frederick Cook³.

But to return to the picture in question :—one is always being astonished at Fra Angelico's

science. He is so anxious to make one believe in his *naïveté* and simplicity that we continually lose sight of the sheer mastery of means which he so elaborately conceals. Here, for instance, the woman by the bedside with her head and arms thrown forward is drawn with all the accomplishment, the knowledge of pose and movement that we expect to find in the professedly learned artists, in the Castagnos and Pollajuolos, but which Fra Angelico would have us believe he knows nothing about. To realise how strangely complex and how variously gifted a personality Angelico's was we must translate him into modern times and imagine a man with the innocent outlook on the world of a *douanier* Rousseau, expressing his vision with the astuteness and ruse of a Degas. Fra Angelico is just as astounding in the Dublin predella panel. He pretends that his composition is that of a simple narrative painter, accepting the most obvious, the least sophisticated arrangement for getting his story told, and then he plays with the theme with a confidence, an assurance, and a subtlety that would make a Poussin envious, and Ingres a copyist.

To the rich Florentines of the quattrocento, a little impatient as the rich always are of art that makes much claim on the spectator, Lippi's pure sensibility brought a sense of relief, and he became the darling of the great as no other Florentine painter did. He was the inventor almost of *charm* in art, of that charm which flowers later on almost too splendidly in Leonardo. It is a dangerous element to introduce into art—how much does it not account for in the failure of Greek sculpture to keep any grip on plastic expression?—and Lippi's pupil, Botticelli, narrowly missed, with his exaggerated sensibility, becoming its victim. But there was in him a clear enough intelligence just to keep him from relapsing, and Botticelli, himself, never quite became a Botticellian. It was his pupils and imitators who found in his work the possibility of that peculiar languid elegance, which has made the popularity of Botticelli's modern reputation. How nearly he gave colour to such a caricature one may see by Mr. Heseltine's *Madonna* in so far as we can ascribe it to him entirely, and not as is perhaps more exact to his atelier working on a design of the master. Much further from the actual handiwork of Botticelli is the delightfully arranged ballet scene of the *Wedding Feast* of Nostagio degli Onesti. Here one can take as Botticelli's only the general disposition and the delightful decorative effect of the architecture on the sky.

Perhaps the greatest surprise of the exhibition is the Glasgow *Annunciation* [PLATE IV]. That so important a picture should not have been even mentioned in Horne's monumental work is extraordinary in view of the immense pains he

³ These panels, by the by, clamour for restoration to their original shape and inclusion in a more harmonious frame, for which the artist's indications are extant.



Plate II. *The Crucifixion.* Bernardo Daddi, 29 $\frac{1}{4}$ " \times 13 $\frac{1}{4}$ " (Mr. Henry Harris.)



Plate III. A miracle of SS. Cosmas and Damian. Fra Angelico, 74" x 81" (Capt. E. G. Spencer-Churchill).

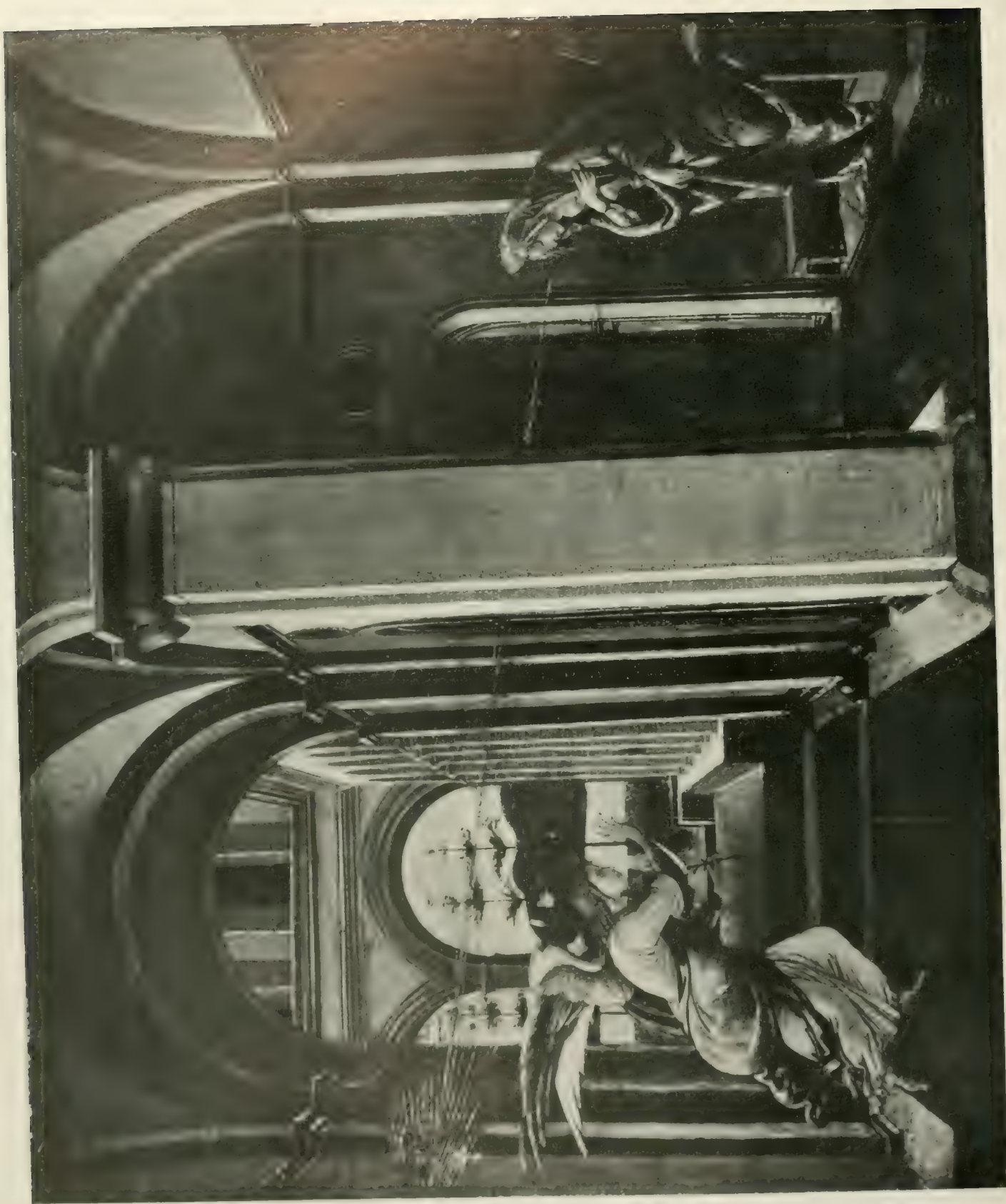


Plate IV. *The Annunciation*. Botticelli, 19 $\frac{1}{2}$ " \times 25" (Corporation Art Gallery, Glasgow.)

took to make an exhaustive study of all available material. There is now no one living who can speak with anything like his authority to the authenticity of a Botticelli, there is no one who knew so minutely as he did what are the alternatives in the matter of immediate followers and imitators of the master. What for the present I feel competent to say is that the Glasgow picture is a great work of art, that the drawing is everywhere vital, and of a totally different kind from that of the *school* men who executed Botticelli's designs, such, for example, as the executant of the Nostagio degli Onesti panel No. 32—that the composition is highly original, and entirely in Botticelli's vein—compare, for instance, the predella pieces in the Johnson collection at Philadelphia—and that, as regards colour, we have here a strikingly original and personally felt scheme entirely different from the usual repetitions by minor artists of the common good form of 15th-century colour.

Until, then, I know of any member of Botticelli's circle possessed of these particular qualities I should be inclined to ascribe it to the master, himself, and not only that, but to count it as one of his finest works in England. Had we had the good fortune to have the Mond panels in this exhibition it might have been possible to be more precise, for the peculiar coldness and hardness of the Glasgow picture have certain analogies with these late works. On the other hand, the drawing of the figures is less free, the movement less abandoned, so that we must put it down to an earlier period. The particular relation here seen of figures to an architectural background is frequent in Botticelli's later *œuvre*. It is first clearly posited in the *Calumny of Apelles* of the Uffizi, c. 1494. It is repeated again with greater simplification of the architecture in the Virginia series (Bergamo, Morelli collection, and collection of Mrs. Gardner, Boston). These were painted about 1499, and from evidences of style I should be inclined to place the Glasgow picture between these two dates. The design of the architecture is, however, more austere than in either of these instances, and already anticipates the supreme beauty of the Mond panels.

Every time I see again Messrs. Ricketts and Shannon's Piero di Cosimo of the *Battle of the Centaurs and Lapiths* it appears to me to be a more admirable masterpiece, and indeed one of the most significant Florentine works of the later quattrocento. Certainly this time I have felt more clearly than before what a splendid colourist Piero here proves. It is conceived in a very restricted key of golden browns and dull violet browns, with sharper accents here and there of orange-brown and dull scarlet, and, as the only complete opposition to this, the cold, luminous blues of the distance and the dense warm white

of the table-cloth in the middle. But even more than by the colour one is moved by his unfailing invention of plastic values in the drawing of his groups, by the intricate and yet lucid rhythms of sculpturesque planes which the tangled and distorted groups of human and animal forms involved in this ferocious conflict have furnished for Piero's vision. Piero di Cosimo is one of those artists whose personality—even apart from Vasari's anecdotic account—provokes our curiosity. What sort of a man, one wonders, can he have been who was so obdurate to the influences of his day? Ten years younger than Leonardo himself, working in a generation which was giving itself up to exploiting the sentimental or the brilliantly realistic possibilities of the now completely achieved art of representation, his work wears an archaic look by reason of its perfect sincerity, its unflinching hardness and directness of expression, its flouting disregard of all that was flattering and merely agreeable. He was fifty years younger than Pesellino, and yet Pesellino's lovely little *Madonna* (No. 19) looks like a later, more accomplished and more *suggestive* work than anything Piero di Cosimo ever did. He still keeps to the clear-sighted, brutal realism of mediæval art when the Renaissance had already nearly accomplished its work of sophistication. For all that, so far as artistic methods go, he is no retardatory or laggard artist. On the contrary, in all sorts of technical experiments, new aspects of light and shade—see, for instance, the portrait in this exhibition (No. 28)—new possibilities of modelling in relief, new methods of colouring in light and shadow, he is an adventurous researcher. One is forced to suppose an immense simplicity of nature, a man living out of contact with the world, and so entirely absorbed in his narrow preoccupations as to be impervious to his surroundings, and such a conception fits well enough with Vasari's picture of an "original".

Sir Claude Phillips has expressed admirably in his article the peculiar qualities and defects of the two large cassone panels by Pesellino. They show him as more negligent of the great principles of design which mark the Florentine school than any other artist of his talents. That he was capable of beautiful and harmonious design is, however, evident if we isolate the single episode of David as a shepherd, which forms the left-hand end of one panel. This has been done in the reproduction here given [PLATE I]. What strikes one in the rest of the panel is the interest which Pesellino took in the study and expression of psychological states. This is no mere narrative piece in the sense of a pictorial record of the sequence of events such as formed the stock-in-trade of the minor decorative artists of the day. There is evident throughout an almost strained intention to express the moods and passions of

the combatants. A similar tendency to explore the possibilities of dramatic mood and facial expression is evident in the saints surrounding the

Madonna in Captain Holford's picture. In all this Pesellino is the forerunner by more than a generation of Leonardo da Vinci.

II—BY TANCREDO BORENIUS

THE OLDEST ILLUSTRATION OF THE DECAMERON RECONSTRUCTED

It is now a little more than a year since Dr. De Nicola, writing in these columns¹, discussed a cassone, now in the Museo Nazionale of Florence, pointing out how Dr. Schubring in his large monograph on Italian cassoni had misinterpreted the subject illustrated in the series of paintings on the front of the aforesaid cassone, in demonstrating how the scenes in question are incidents from the last but one of the novels of the Decameron, the story of Saladin and Torello d'Istria (Giornata Decima, Novella IX). The front of the cassone at Florence illustrates the earlier part of the story—Messer Torello receiving Saladin and his companions; the wife of Torello presenting Saladin with change of garments; and the wife of Torello presenting him with the ring prior to his departure for the Holy Land. As to the later part of the story, Dr. De Nicola noted that "it was evidently represented in a second cassone by three of the most salient episodes, perhaps the capture of Torello, his recognition by Saladin and his recognition by his wife. For it was almost always two cassoni that the bride presented with the dowry. There is often, therefore, a single story divided between the two chests. The cassone with the second part of the novella of

Torello, the sequel to the cassone of the Museo Nazionale, is perhaps destroyed, or perhaps remains unrecognised in some private collection".

The surmises of Dr. De Nicola have proved quite correct: for a cassone front, lately acquired by Mr. Henry Harris in London, and here for the first time reproduced by his kind permission, most evidently once formed part of the pendant of the Bargello cassone. A reference to the reproduction of the latter will show how the panel displays the identical decoration in gesso work round the painted incidents: whilst these both show the same style as the pictures of the Bargello cassone, and moreover illustrate the later part of the story of Saladin—first, Saladin recognising Torello, who has been taken prisoner in the East and has been made the sultan's falconer; secondly, the miraculous transportation of Torello in a bed to the church of San Piero in Ciel d'Oro at Pavia; and finally, Torello's wife recognising her husband at her second wedding by the ring she had given him. It is indeed a piece of rare and romantic good fortune that it should have proved possible to reconstruct in its entirety this earliest pictorial representation of a Decamerone subject. Mr. Harris's panel, which has suffered somewhat from rubbing and scratching, but is yet a delightful piece of colouring, is now included in the Florentine Exhibition at the Burlington Fine Arts Club (No. 3).

¹See *The Burlington Magazine*, vol. XXXII (May 1918), p. 169 sq.

A PERSIAN CARPET OF THE 16TH CENTURY

I—BY A. F. KENDRICK



AS the great national museums move onwards towards the ideal—always in view, but never overtaken—of displaying in unbroken sequence the best in those branches of art which each has for its special function to show, the test applied to fresh material coming within its purview must of necessity tend to become more stringent. Making the fullest allowance for this, it may safely be claimed that the carpet here illustrated would be accepted with the greatest alacrity by any museum of art. That there have been unfortunate episodes in its career is evident at a glance. It was probably a question of joint ownership which led to the Oriental expedient of severing the entire carpet across the middle. Were it still complete it would challenge precedence

with the most famous carpets of its type. Even now, with half of it gone, most of the border cut away, and other dilapidations, the design, which is almost entire, still retains the vivacity of the finest Oriental craftsmanship, and the colour is of great beauty.

Generally speaking, the auction-room accords the place of honour to those sumptuous carpets of silk, gold and silver, which so long went under the name of Polish, but many a student will give the preference to the small group to which this carpet belongs. The gold and silver are there, but more sparingly used, and they serve to bring out the full value of the colours of the woollen pile. In order that the texture may be as fine as possible, silk is used for the underlying warps and wefts, but that material appears nowhere on the

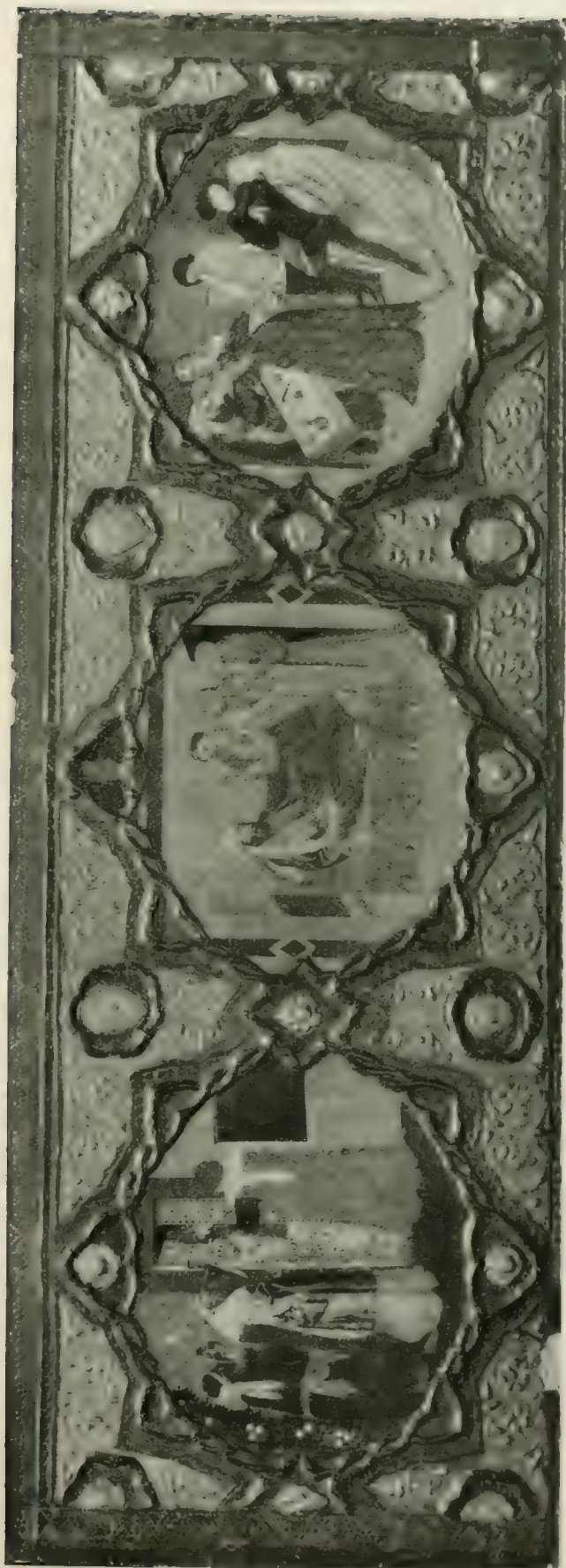


Plate V. Scenes from the story of Saladin and Torello. Florentine school 18³/₄ x 51¹/₄" (Mr. Henry Harris.)

face of the carpets¹. One of the most famous examples is the carpet formerly the property of Prince Lobanoff-Rostovsky, and now in the Stieglitz Museum at Petrograd. That carpet is well known to those familiar with the literature of the subject. M. Polovtsoff, director of the museum, has kindly consented to add a few lines to this notice in regard to it, and its relation to the carpet under discussion. Another fine example is in the Musée des Arts Décoratifs in Paris. A third, in the Salting collection at South Kensington, has less resemblance to the subject of this article than the other two.

Without allowing classification to overstep its auxiliary function in such matters, two other carpets with designs of a similar character, although they show variations in regard to the materials, may also be referred to. One, in the Museum of the Gobelins, Paris, has no metal threads. Another, in the Kunstgewerbe Museum at Berlin, is entirely of silk.

A conspicuous feature, shared in common by all the carpets so far mentioned, is the occurrence of Chinese motives in their decoration. This is not, of course, an unfamiliar feature to students of Persian art, nor is it difficult to account for; but the problem is too intricate to plunge into in a brief notice. An inscription in the border of the carpet at the Gobelins, above referred to, gives a poetic description of its design, and contains this statement:—"To Chinese art its beauty is an object of envy". This in itself suffices to show the esteem in which the art of China was held in Persia at the time. So far as the carpets are concerned, that influence may be traced, not only in the dragons, chi'lins, phoenixes and cloud-bands, but also in the naturalistic rendering of the blossoming and fruit-bearing trees.

The seated winged figures in the spandrels must not be passed over quite so briefly. A natural supposition is that Nestorian or Armenian Christianity may be responsible for their introduction into Persia, but there are reasons for thinking that the question of their derivation is a little more complicated. We find in illuminated MSS. of Persian workmanship representations of the Angel Gabriel appearing to the Prophet Muhammad. In an early example² the angel's wings are seen, with an anatomical fitness rare elsewhere, as attached to the arm from the shoulder to the wrist. But we should not be on safe ground in ascribing the origin of the winged-figure in Persia to Muhammadanism.

Chinese influences had early penetrated far westwards. The winged figures in carved stone

put up by the Seljuk invaders over the gates of Konia (Iconium) about the end of the 12th century have unmistakable Chinese traces. More potent was the result, leading almost to a revolution in artistic expression, of the irruption of the Mongolians into Western Asia in the following century. Winged figures are found in Chinese art in the service of Buddhism, and it is probable that the Buddhist angel is the true original of the representations on the carpets. Two main conclusions are perhaps enough for the present enquiry. One is that the winged figures seen on Persian carpets of the 16th and 17th centuries bear strong evidences of the influence of Chinese art. The other is that in Persia these figures soon lose any spiritual significance they may once have had. As early as the 14th century they have already assumed the functions of ordinary humanity. They hold a canopy over the king (MS. of A.D. 1334), or they laboriously climb a flight of stairs to carry offerings to a dignitary, also winged (MS. of *circa* A.D. 1440). Other instances might be quoted, but it is time to turn to the carpets.

One of the most famous of all may be mentioned first—the great silk carpet of the Austrian Imperial House. The border is filled with repetitions of a group of two figures, both winged; one kneels to offer a bowl of fruit to another, who is seated on the ground holding a cup and a napkin.

In another celebrated carpet, in the Poldi-Pezzoli Museum, at Milan, four winged figures are seated among the flowers. Two instances nearer home may also be given. The first is a Persian carpet in the Victoria and Albert Museum with three seated winged figures in each of the spandrels. The other is the cope of Persian workmanship acquired for the museum in 1894³. On this superb work of art two sacred scenes—the Annunciation and the Crucifixion—are represented on a background of Persian arabesques and floral stems. The weaver has taken the pose of the figures from European engravings, but he shows in his representation of the angel Gabriel that he was not unmindful of the Oriental winged genii.

In the carpet here illustrated the seated angel wears a blue tunic and a long pink outer garment confined by a fluttering girdle of silver. He holds in one hand a small object that cannot be made out. The black hair is tied up in a kind of double loop or bow over the forehead, and the ends fall on to the shoulders. Just in this way the hair of the winged figures is sometimes arranged in Persian MSS., and other examples are to be found in Chinese and Japanese art.

The colour of the carpet is dark blue, relieved by floral stems in polychrome. On this background are the animals, some in silver thread,

¹ In the example here illustrated there are nearly 500 knots to the square inch, making a total of about 950,000 knots altogether, besides about 3,200 ft. of gold or silver thread. The gold and silver thread are woven in like brocading.

² A.D. 1314. Jāmi 'al-Tawārikh MS., University of Edinburgh.

³ The pile is knotted like a carpet, not woven like a velvet.

others in coloured wools. A hunting cheetah springs down upon the back of an antelope, while its companion takes to flight. Near this group a jackal makes off, looking furtively behind him. Higher up the lion seems to be stalking the Chinese mythical "unicorn" (chi'lin) in the ogee-panel. At the top, between the spandrels, are two grey wolves. The central lobed panel, of which barely half now remains, has a gold ground, with Chinese rolled clouds interlaced with arabesques and floral stems in colours. All that remains of the border is the narrow edging with palmettes along the top. Beyond this there was a wide band, probably filled with a Persian poem in bold Arabic letters, and then an outer edging, perhaps repeating the inner one.

The question of the dating of Oriental carpets is one upon which it is not wise to be too dogmatic, as the existing literature on the subject exemplifies only too clearly. However, in this instance we are not altogether without indications. The earliest date recorded upon any carpet is A.H. 946 (=A.D. 1540). That is on the famous carpet from Ardabil, and it would help but little were it not that the disposition of the pattern (allowing for the vast disproportion in size) with centre ornament, spandrels and intervening ogee-panels is roughly similar. The materials used also contribute something to the argument. A fairly good case could be made out for a chronological order of development as follows: First, carpets entirely of wool; then silk warps and wefts for the finest examples, with woollen knots;

then the addition of gold and silver sparingly used; lastly, silk for the warps, wefts and knots, and gold and silver often employed lavishly. We have no traces of the last class before about the end of the 16th century. An example in S. Mark's at Venice is supposed to be the one received as a present from the Shah of Persia in 1603, and another at Rosenborg came there from Persia in 1639. The patterns of the silk and metal thread carpets seem to fit in well with these dates. Of course, the different classes overlapped, and it is not advisable to generalise too freely, but the dates 1540 and 1600 may be picked out as limiting a period within which the group to which our carpet belongs were mostly made. Their richness is in keeping with the revival in artistic production which followed the consolidation of Persia under the Safidian dynasty at the beginning of the century. In those days the north-western provinces of the present dominions of Persia were the centre of national life and activity, and it is probable that the carpet was made somewhere in that region. Who the craftsman was we shall never know. He must have been one of the foremost of his day, endowed with unlimited time and provided with the finest materials then to be got.

The carpet is the gift of Mr. Charles Tuller Garland to the Victoria and Albert Museum. It was formerly in the possession of his father, the late Mr. James A. Garland, a large part of whose collection is now in the Metropolitan Museum, New York.

II—BY A. POLOVTSOFF

The fragment of a Persian rug newly acquired by the Victoria and Albert Museum is closely akin to the Lobanoff rug in the Baron Stieglitz Museum in Petrograd. Similar in style and material (wool and metal on a silk warp), it is undoubtedly of the same epoch and the same origin. The Lobanoff rug was bought in Constantinople by Prince Alexis Borissovitch Lobanoff-Rostovsky when he was ambassador there directly after the 1877-78 war; later on he kindly consented to let the Baron Stieglitz Museum have it for the same insignificant price which he had given for it, and which was, if I am not mistaken, 13,000 francs. A systematic comparison between those two rugs would be most instructive, but at the present moment, not having all necessary data at hand, I can only consider a few points in each of them.

The London rug is the more subdued in tone of the two, and therefore the more pleasing to a 20th-century European eye; the blending of the pistachio-green corners with the deep blue and the white which are predominant in the middle part of the rug form a scheme of colour full of restrained gravity and entirely different

from the bright hues of the Lobanoff rug, where the vivid pink lettering on the blue border is opposed to the glowing ruby-red centre part and the oranges and yellows of the animals. The London rug bears no inscriptions, but on the other hand it is decorated with human figures, winged genii, which the Lobanoff rug lacks, and which form a connecting link between it and the celebrated Vienna rug with hunting scenes. These figures, however, differ in character from those on the border of the Vienna rug, where they are undoubtedly meant for benevolent angels, and have refined Persian features. In the new fragment the faces of the genii are of a very peculiar type: short, nearly square, with huge under-jaws, they look nearly Mongolian, and recall certain grotesque 18th-century Japanese masks. The first impression these figures convey is that of clumsily drawn caricaturesque impersonations of evil spirits; this impression, however, is certainly false, as each of its component parts is ruled out by logic; the very possibility of any clumsiness is denied by the refined precision carried out in all the rest of the pattern. Carica-



A Persian carpet of the 16th century. (Victoria and Albert Museum)

ture is undoubtedly absent from this serious and dignified composition, and these spirits can hardly be evil ones, poised as they are in an attitude of repose, with calm and lofty bearing, holding on by one hand to the floral decoration. What are their features meant to represent? Any connection between them and the equally plump figures on 13th- and 14th-century pottery, made when the dominant race in Persia were the Mongols, is hardly probable, as those round, chubby faces on plates and cups from the Rhey excavations can only compete with the genii on the rug for similar proportion in the predominance of the head over the body. Otherwise the features have in both cases no similarity, and the meaning of the genii on the rug remains enigmatical. The Chinese influence in the arrangement of the draperies and clothes seems to be a general characteristic of Persian works of art of this period, and not particular to the figures in question. In this rug Chinese motives are noticeable in the so-called cloud pattern in a cartouche near the central rosace and in the intricate ornamentation of that rosace itself, and also in the outline of the hoofed quadruped dragons (ch'lin) in the pointed, oval-shaped medallions. But of foreign influences the Chinese is not the only one which can be detected in the design of this rug, and the pregnant contrast between these Far Eastern outlines and the ancient (may I say Arian?) symbol of the lion devouring the doe, which is such a favourite in archaic Greek and Greco-Scythian art, is particularly striking. Is it not delightfully significant of Persian art, which has managed to blend into one with unsophisticated elegance such far distant elements as the purest traditions of pre-Phidian times on the one hand

and those of the Mings on the other? The figures of the single lions in their realistic sincerity point to a third origin, that of the native Persian inspiration which was so enamoured of the tangible beauty of the world that it has known how to interpret the grace and the splendour of flowers and blossoms with a perfection no other human civilisation has ever touched. Those lions connect in a way the new fragment with the celebrated rug, one half of which is preserved in the cathedral of Cracow, and the other was so luckily secured by the late Monsieur Maciet for the Paris Musée des Arts Décoratifs; the figures of lions on the two halves of that rug are very similar in drawing, but they are still more naturalistic in movement as they stealthily make their way between tree trunks, whereas in the fragment at S. Kensington they are joyfully prancing along among flowers. I feel certain that a careful study of this fragment in comparison with other Persian rugs of the same period may lead to interesting observations. At present it is anyhow beyond doubt that in workmanship it is on an equal footing with the best productions of a similar style.

[NOTE.—Most of the works of art mentioned in this article by way of argument or illustration are well known, and may be found illustrated in works on the subjects. The following references may be given :—

Oriental Carpets (Vienna, 1892), pl. XI, XII, XVI, LXXI, LXXIV.
 F. R. Martin, *Oriental Carpets before 1800* (Vienna, 1908), pl. XI; figs. 110, 117, 118, 135, 137, 140, 160, 272, 273.
 W. von Bode, *Vorderas. Knupfleppeiche* (Leipzig, 1901), figs. I, 4, 5, 9, 36.
Meisterwerke Muhamm. Kunst (Munich, 1912), pl. 21, 42, 44.
 V.A.M., *Guide to the Collection of Carpets* (1915), pl. 1, III, VII.
 F. R. Martin, *Miniature Painting of Persia, etc.* (London, 1912), pl. 15, 57, 58; fig. 13.
 A. Pasini, *Tesoro di S. Marco* (Venice, 1885-6), pl. LXXXIX to XCII.—A. F. K.]

THE EUMORFOPOULOS COLLECTION—V

BY R. L. HOBSON

T'ANG POTTERY

THE Chinese Empire was never more powerful than during the long rule of the house of T'ang, which continued from 618-906 A.D. Not only were all its parts firmly united, but its arm was felt on land as far as Central India, where a Chinese general took the capital town of Magadha in 648, and on sea as far as the Persian Gulf. Its boundaries in Turkestan were fringed with flourishing outpost towns, through which an extensive trade passed along the caravan routes to Western Asia. In the south the Arab merchants flocked to Yunnan and Canton, and we read of a considerable sea-borne traffic with the west from the coast towns of Fukien.

The Emperor of China was at this time among the foremost rulers of the world, and it is certain

that the Chinese were among the most enlightened peoples. The greatness of the time was reflected in literature and art. Indeed, the T'ang dynasty is still regarded as the Augustan age of China, which produced such great poets as Li T'ai-po, and such painters as Wu Tao-tzu, Wang Wei and Han Kan. The contemporary history of the world had no other names as great as these in the domain of culture.

Nor did the other and lesser arts lag behind. The T'ang sculptures, unsurpassed in China, include some of the noblest monuments of Buddhist art. The metalwork, lacquer and jade carvings are distinguished by the same breadth and freedom of design and supreme craftsmanship, and it would indeed be surprising if pottery had been neglected among a race proverbial for its ceramic skill and imbued with a traditional

reverence for the potter's art. And yet, until quite recent years, the scanty references to T'ang pottery in Chinese books and the absence of authentic examples in our collections led our writers to the conclusion that, being unknown, it must have been of no account.

To-day, however, our views have completely changed. The same happy circumstances which introduced us to the work of the Han potters have shown us at last what T'ang pottery is like, and have taught us that, so far from being negligible, it is worthy of the high artistic traditions of the time. Indeed, our previous ignorance has given way to wonder at the advanced technique, the fine, free style, and the graceful simplicity of form which the T'ang potter was able to command; so that there are many who consider that his best work, in earthenware at any rate, has never been surpassed in China.

In dealing with the Han pottery we have already had occasion to discuss the burial customs of the ancient Chinese, and we have seen that, in the belief that the spirit of the dead continued to inhabit the tomb, they made a practice of supplying it with models of the persons and objects which had administered to its activities in life. The burial of a chieftain's retinue had long been abandoned in favour of inanimate substitutes, though we read of an intermediate practice according to which the harem and military guards of an emperor were confined for life within the precincts of his mausoleum. But by the T'ang dynasty the custom of furnishing the tomb with small models was universal in China, and for the greater part of this period, at any rate, the material of which these models were usually made was pottery.

The T'ang graves which have been exposed in the construction of railway cuttings in Northern China have yielded a rich harvest of figurines and models, some fashioned with such spirit and skill that they have been fitly compared with the Tanagra statuettes, others but indifferently formed and of small artistic account. There must have been an enormous trade in these sepulchral models, which were no doubt moulded wholesale and at a very small cost for burial purposes, and we should be unreasonable if we expected to find in them the highest expression of the T'ang potter's skill. There are, however, many which are clearly of superior workmanship, destined for the tombs of important personages; and even the commoner figurines display a certain style and vigour which stamp them as the lesser works of a great period.

The number of objects provided for the service of the dead must at all times have varied with the wealth and rank of the family; but it is clear that there was always a tendency to extravagance

in these matters, and this was doubtless fostered by the custom of holding a review of the funeral furniture in the presence of admiring friends before committing it to the ground. Edicts were issued from time to time rebuking this extravagance, two being recorded in the T'ang dynasty in the years 682 and 741 respectively, the second of which determined the maximum number of objects allowed to the various ranks, and at the same time insisted that the implements were to be all of plain earthenware. It appears, however, that these sumptuary laws were little regarded, and that wood and precious metals were freely used within a few years of their promulgation.

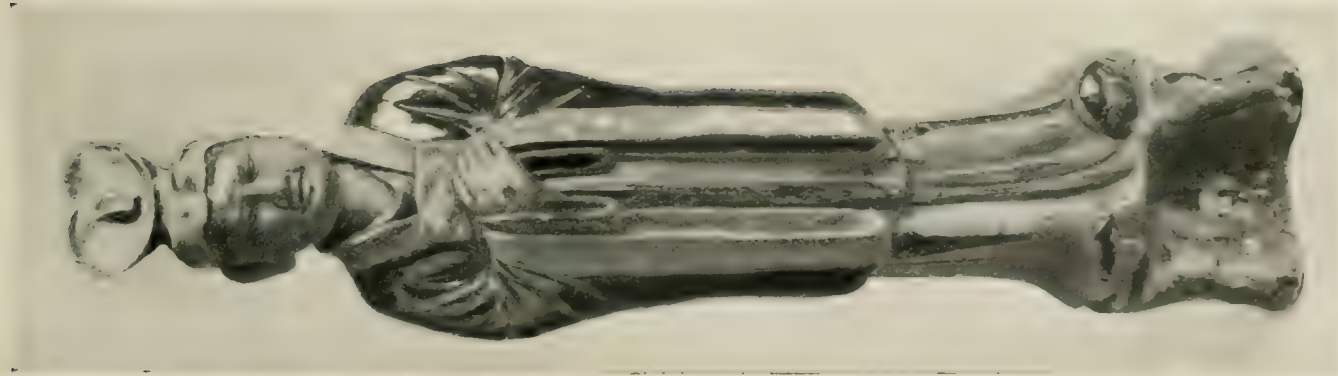
A collection in the British Museum which purports to be the contents of one grave comprises forty-two figures, human and animal, besides an amphora-shaped wine-jar, six covered jars (probably for meat and the various kinds of grain), and a circular tray on which were arranged seven small cups and a little round vase.

The figures in this set do not by any means exhaust all the many types which have been found in T'ang graves, and the list can be greatly augmented by a study of the large collections belonging to the Field Museum, Chicago, and to Mr. Eumorfopoulos. Without pretending that the following enumeration exhausts the subject, it may be useful to describe the principal types.

HUMAN FIGURES.—While the ordinary retinue of the dead is represented by figures on foot standing in deferential attitudes, we occasionally find personages on horseback—such as the young girl illustrated in the last article of this series (vol. XXXIV, p. 236), a youth with a bow case, etc.—who probably are the wife or daughter and son of the deceased, or at any rate his immediate relations. A rare example of a seated figure in the Eumorfopoulos collection would no doubt be the wife [PLATE I, B].

The fine finish and careful modelling of every detail of this figure no less than the sitting position bespeak a person of importance. The ware is a hard white clay, uncovered by glaze on the head and face, and the hair is coloured black: the robes are glazed pale green and white with spots of brownish yellow; and the same yellow colours the shawl. In her right hand the lady holds a lotus, which suggests that she is of the Buddhist faith; and her left hand lifts the long scarf and prevents it from trailing to the ground. The drum-shaped seat with constricted waist on which she rests has an interesting likeness in form to one of the T'ang vessels preserved in the Shoso-in at Nara.

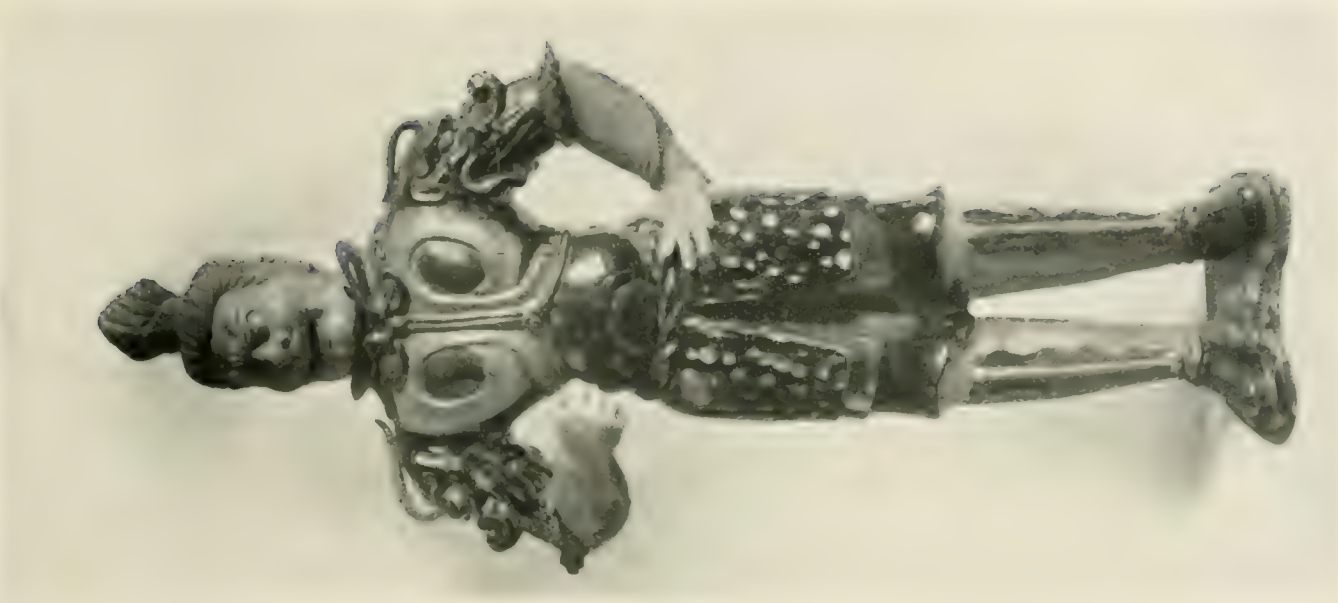
Next in dignity are the military guards, mail-clad figures not unlike our mediæval knights, and in rare instances mounted on heavily caparisoned chargers. There are besides numerous retainers in civil dress, with peaked headgear and long cloaks girded at the waist and turned down with



A 29½" high



B 15¾" high



C 36" high

Plate I. T'ang pottery from Mr. George Eumorfopoulos's collection. White ware with coloured glazes. *A*, figure of a (?) priest. *B*, a seated lady with lotus. *C*, figure of a Lokopala.



D

14 high



E

7 1/2" high

8 3/4" high

Plate 11. Tang pottery from Mr. George Eumorfopoulos's collection. White plaster-like ware with yellowish-white glaze. *D*, a Bactrian camel with load. *E*, a draught ox with ornamented harness; a goose.

broad lapels at the neck. Their attitude is one of respect, with right hand raised or both hands folded across the breast, and bodies slightly bowed. These are no doubt servants, farm hands, labourers and other dependants: and occasionally one finds a figure with prominent features indicating a Western race, perhaps a foreign slave. Corresponding to these are the women of the household, standing likewise in deferential attitudes. Their headdress is pointed in spiral twist, in two horn-like projections or rolled in a ball: their flowing robes are low at the neck and high at the waist, and over the shoulders is usually thrown a long scarf which folds round the arms and hangs down like a long sleeve¹. Their feet, when visible, appear to be of natural form, which in itself would indicate an early date; for though the practice of cramping the feet may have begun before the T'ang period, it does not seem to have become general before the Sung dynasty.

There are, too, small priestly figures carrying bowls, and among the larger and more imposing statuettes are personages with a bird on the head-dress. It has been suggested that this bird is a dove and that the figures represent Manichæan priests. The sect of the Manichees are known to have obtained a foothold in China in the T'ang period, and as their symbolism included the Christian emblem of the dove the suggestion has a certain plausibility. But beyond that it is lacking in proof, and I give it merely for what it is worth.

On the left of PLATE I is a remarkable figure which probably belongs to the priestly class, represented in deferential attitude and with studious mien, holding a book, probably of Buddhist sutras. It is modelled in the usual white ware, and the robes are glazed yellow and white with green facings.

If the priests were present to attend to the spiritual welfare of the dead, there were not wanting those who should cater for his amusements. A set of musicians in the Eumorfopoulos collection and the important series of actors in the same collection and in the Field Museum, Chicago, can have had no other purpose. Many of them are remarkable for their spirited modelling; and the vivacious postures of these actor figures is quite delightful. Their facial expressions are according to character, and their costumes, as one might expect, differ from the normal. It is curious to remark on one of these actors a coat evidently turned down with some rough material like the astrakan, which not long since was the hall-mark of the actor in our own country.

The figures of domestic animals which occur in considerable numbers in the T'ang tombs are often modelled with great spirit and truth. The horse in particular is sympathetically treated, and

something has already been said in the last article on this attractive subject. Next to the horse the camel, or dromedary, was best and most frequently portrayed, being then, as he still is, a favourite transport animal in Northern China.

On PLATE II (top) he is figured carrying a pack saddle and load between his two humps, and a familiar touch is added in the dead game—a hare and pheasant—hanging on one side of the load and in the pilgrim flask on the other. The shape of the flask is precisely that of certain green-glazed flasks in the Eumorfopoulos collection, which will be discussed later. The ware is of the white plastery type, with traces of iridescent white glaze touched with black and red pigments.

In the collection of objects recovered by Sir Aurel Stein from the buried sites of Turfan and temporarily exhibited in the North Wing of the British Museum in 1914, is the head and neck of a camel modelled with amazing power. It is made of plaster, and consequently does not belong to our subject, except for purposes of comparison, and as a work contemporary, no doubt, with the T'ang sepulchral figures. Oxen too are cleverly represented, in most cases attached to a cart or travelling waggon; and dogs, pigs, sheep and poultry are not uncommon [PLATE II, E].

We have already remarked the presence of soldiers among the tomb figures, and their function was doubtless to guard the tomb from robbers; but in addition to these "life guards", as the Chinese sometimes described them, there were representations of supernatural beings whose duties were to ward off evil spirits or to propitiate powerful deities. Two sphinx-like spirits and a figure of Yama, illustrated in the last article, belong to this category, and other supernatural creatures found in the tombs include figures with human bodies and bird heads like those in Han bas-reliefs.

Similarly we find fairly frequent examples of the Buddhist Lokopalas, or Guardians of the Four Quarters, whose protective powers are so often testified in Buddhist art. They are fierce-looking² warriors, generally of considerable height, clad in full armour and standing in an attitude of triumph, sometimes poised on the prostrate figure of an ox or a demon. The monumental effigies of our own mediæval knights with their mailed feet trampling on allegorical figures of evil offer a striking, if superficial, analogy to these. PLATE I, C, shows a fine example of a Lokopala in full armour; a weapon (probably a sword) is missing from his right hand. This figure is well modelled in white ware with green, yellow and white glazes, the green strongly mottled in places.

² For their analogy with the figures of Yama, God of Hell, see Laufer, *Chinese Pottery Figures*, Part I, and the preceding article of this series (*Burl. Mag.*, xxxiv, p. 237).

¹ See *Burl. Mag.*, xxxiv, p. 236.

"Houses and sheds" are mentioned in an 8th-century work³ as forming part of the tomb furniture of the time, but I have not yet seen any example of these in pottery other than Han. The

³ See De Groot, *The Religious System of China*, vol. II, p. 808.

THE COSTESSEY COLLECTION OF GLASS BY AYMER VALLANCE

IN the days when it was the fashion for young men of wealth and position in England to complete their education by making the "grand tour", the continent afforded ample opportunities for the dilettanti to acquire curios and antiques at merely nominal prices. For the 18th, and early part of the 19th century likewise, was an age when mediæval art was held in but scanty esteem. Nay, it was contemptuously branded "Gothic", as being entirely barbarous and alien to the cultured lines of Grecian and Roman work. Consequently there were carried out innumerable remodellings of ancient Gothic buildings with a view to reduce them into conformity with classic ideals. In the process much painted window-glass was thrust out of its proper places and disposed of for trifling sums to the first purchaser who offered to take it off the hands of those that valued it not. Thus, for example, a miscellaneous collection of glass fragments from profane and sacred buildings, and of various dates and countries, chiefly Germany, Switzerland and Holland, having found its way to England, was erected in Wragby parish church in the West Riding of Yorkshire, where it remains to this day.

But by far the largest and most important collection of glass was taken to Costessey Hall, in Norfolk, where the purchaser caused a chapel to be built expressly to receive it. The place has now been sold, the chapel dismantled, and the windows, changing hands, were acquired, before the end of last summer, by that most fortunate of expert collectors of ancient glass, Mr. Grosvenor Thomas.

The most ancient and interesting, if not, from the æsthetic standpoint, quite the most satisfactory portion of the collection, consists of a set of panels from what, for want of a better name, may be called a Jesse window. The date, however, about 1220 to 1240 apparently, is so early that the tree of Jesse device, as generally understood, had scarcely yet become formulated. One is presented, therefore, not with an exclusively genealogical treatment, but with a kind of combined display of the pedigree, and of the life of Christ in one and the same composition. The window itself belongs to the well-known medallion type. It is more likely French than English. How many subjects there should be to make the series com-

Eumorfopoulos collection, however, contains several good models in T'ang pottery of ox-carts and wheelbarrows of varying form, both of which are to this day in general use as a means of transport in China.

plete it is now impossible to say. Moreover, it is highly probable that, in the course of taking down, transit and refixing, the subjects that survive have become misplaced. The lowest medallion, of course, [PLATE I, A] represents Jesse, who is portrayed, as usual, reclining, with the stem of the family tree growing out of his body, which is draped in a robe of ruby glass with an unusually pronounced orange tone in it. The backgrounds are blue, and in the spaces between the medallions the pale buff stem forms a pair of volutes, each with a half-figure of a king or prophet, bearing a scroll inscribed with an appropriate legend or text of Scripture. The foliage is bright green, but more inclined to apple green than to the vivid emerald which is peculiarly characteristic of 13th-century pot metal. The subjects depicted in the medallions are the Presentation, the Last Supper, in which our Lord is shown handing the sop to Judas; the Crucifixion; the Ascension and, lastly, a throned figure with a piece of red glass of later date above the head, but whether the insertion takes the place of a crown or a cap, such as is worn by the prophets in other parts of the composition, cannot be determined. The whole, though subdivided, and set in borders which are not original, is in a remarkable state of preservation and has suffered very little from patching and repairing.

A single panel [PLATE I, B], French work, of the middle of the 15th century, portrays the Blessed Virgin, crowned, a superb and queenly figure, bearing her Divine Son on her right arm. The drapery is rendered in masterly manner, and the whole, being executed almost exclusively in white, with the crown and halo in yellow, is a model of the bright and luminous qualities that distinguish window-glass at its very best. This specimen ought certainly to find a place in the Victoria and Albert Museum.

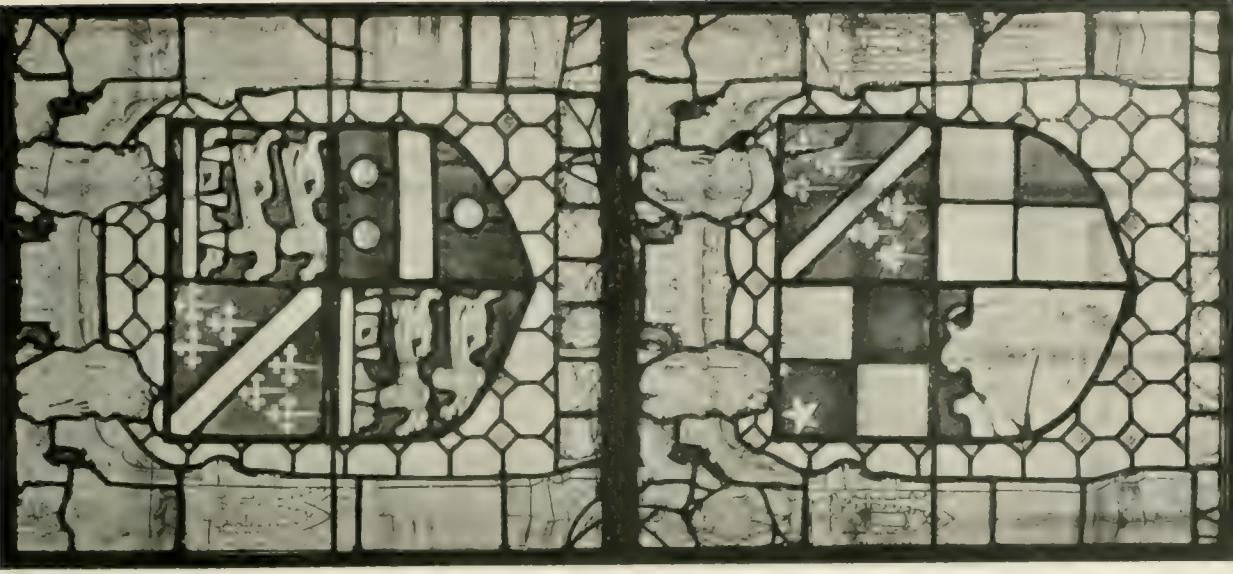
From among a remarkably fine series of Old Testament subjects, apparently of Dutch or Flemish glass, may be singled out for special mention a *Judgment of Solomon* and the *Battle of Rephidim*. In the foreground of the latter panel [PLATE II, D] is displayed, with astonishing vigour, the strife led by Joshua, while, on an eminence behind, Moses is seen with his hands sustained by Aaron and Hur, one on either side of him, so that his continual intercession might not fail to insure



A The tree of Jesse



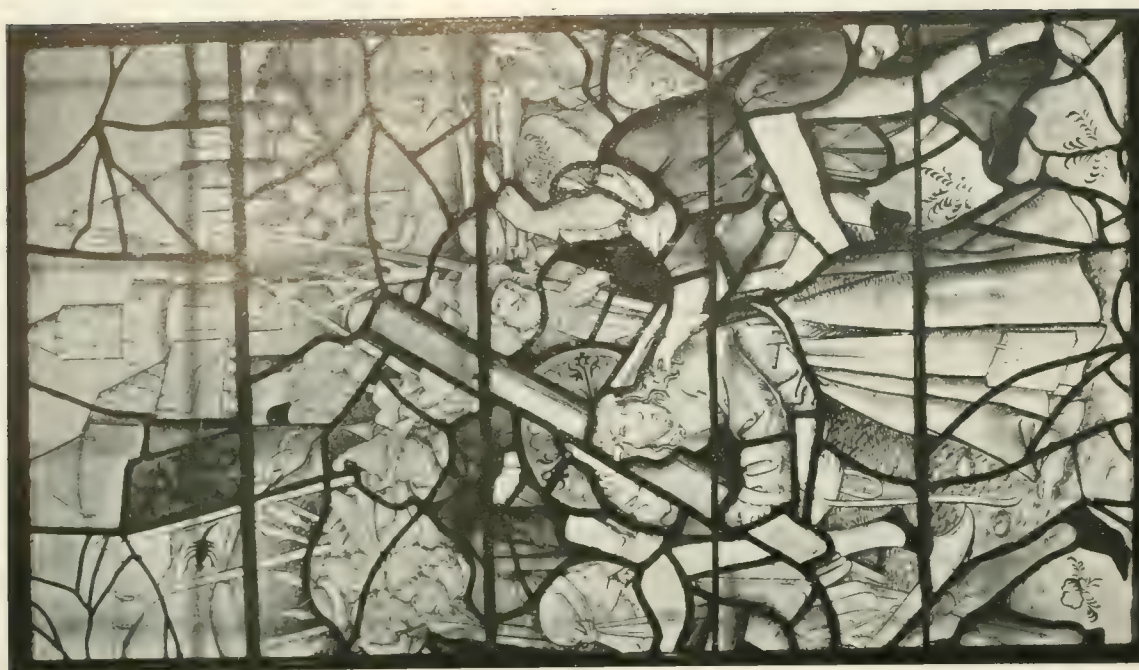
B Virgin and Child



C English armorial shields



D The Battle of Rephidim



E Christ bearing the Cross

the victory of the Israelites over their enemy. In the left-hand upper corner the Almighty appears amid the clouds, with a scroll inscribed "*Delebo memoriam Amalech*" (Exodus XVII. 8-13).

Another subject not less graphically illustrates the retribution which befel the children who jeered at Elisha on his way to Bethel (II Kings II, 23 and 24). Their mocking words, "*Ascende calve*" (go up, thou baldhead), are inscribed upon scrolls, and in the same picture are seen the two she-bears which came forth "out of the wood, and tare forty and two children of them". These works belong to the latter part of the 15th century.

A series of scenes (late 15th or early 16th-century glass) from the Passion of Our Lord is probably the handiwork of German artists; for who else could depict so grimly the malignant faces and gestures of the cruel persecutors of Jesus? Technically the execution of the work is remarkable in several particulars. Thus, one of the men, who is represented as putting out his tongue at Our Lord, has the tongue itself and the flesh tints rendered in red enamel colour. This is a striking and precocious occurrence of the method which later, in the 16th century and afterwards, became widely adopted on the continent, and even to a limited extent in our own country also, as witness the large windows of King's College Chapel at Cambridge. The subject representing Our Lord bearing His Cross [PLATE II, E] is rendered with almost brutal realism. Attached to the lower part of his robe may be seen an instrument of torture of which mediæval iconography affords occasional examples, to wit, a slab of wood, studded with nails or spikes,

turned inward and so placed as to inflict agonising injury to the shins and ankles at every step. This slab is sometimes shown fixed, as here, to the robe itself, and sometimes swings suspended from the girdle by cords attached to its upper corners. I do not remember to have met with any instance of its introduction in English sculpture or painting. The high-roofed towers and bastions of a mediæval walled town in the background, as also the heraldic emblems on the standards of the soldiers, viz., a dragon and a scorpion, should be noted.

Lastly are two armorial shields [PLATE I, C], of English workmanship, possibly from Wingfield or elsewhere in Suffolk or East Anglia, very rich and strong in colouring. The heraldry is not quite clear, but the arms appear to be as follow;

In the upper shield, the first quarter, Hawerd, gules a bend between six cross crosslets fitched argent; the second and third quarters, the royal leopards with a label of cadency; the fourth quarter, de la Pole, azure a fess between three leopard-masks or.

In the lower shield, the first and fourth quarters are perhaps intended for Perers, quarterly argent and sable (only the tinctures are here transposed) in the cantel a mullet; the second quarter, Chaucer, argent a chief gules, over all a lion or (only the tail should be forked); the third quarter, Hawerd, as in the upper shield.

The shields are framed beneath low canopies, of late 15th-century character, in which the severer lines of architectural forms are relieved by the charming feature of hawks or eagles and seated lions, introduced by way of sculptured enrichments.

NATIONAL NEEDS AND NATURAL BEAUTY

BY C. J. HOLMES

FOR some months Reconstruction has been our national shibboleth; in some months more, if the dictators of industry permit, it may pass from the stage of talk to that of practical experiment. In thinking of it we are apt to concentrate attention on the new things which it is to create, rather than upon the old things which it must or may destroy. So we may easily forget that the process, while abolishing much that is bad, may endanger also much that is essential to healthy national life in the future.

Housing, for example, is in the forefront of the new programme. We all agree that slum areas ought to be abolished, but have we thought out clearly what we are going to build in their place? Even the bare materials, the bricks or the concrete¹,

the window frames and the glass, do not as yet seem to have been arranged for; though with unemployment doles paid weekly to millions, there would appear to be some room for the use of unoccupied energy on these preliminaries. But those who dream dreams of the future cannot, perhaps, be expected to provide for the material needs of the present.

One thing, at any rate, seems to be taken for granted—namely, that the future ideal of housing must be that of a series of garden suburbs. We must all be grateful to Sir Martin Conway for raising in a not over-sympathetic House of Commons the question of architectural fitness. Without some such protest, and without the support it is sure to receive from the National Trust and the other societies which have done so much to combine progress with a regard for the amenities of life, we might have the most deplorable erections dumped upon us before there was

¹On the possibilities of concrete see the *Journal of the Designs and Industries Association*, No. 10, March 1919.

time for the educated opinion of the country to get a hearing.

Even now it is impossible to regard without some apprehension the general principle which has been tacitly adopted as the national ideal. Each family is to have its little separate model house in the middle of its model allotment. The result in great industrial centres will probably prove disconcerting. Industry and population go together. We cannot really decentralise population without doing the same by industry, and that in many places must be impossible. If, then, every family must have a separate house in a separate garden plot, every big business centre in the country will be surrounded by an ever-widening ring of invertebrate suburbs, served by an ever more complex system of trains and trams and motors, of main roads and by-roads, of pipes and wires and cables.

On the cost of serving this interminable vista of scattered cottages with the necessities of modern life, I need not dwell. Our immediate concern is its disheartening aspect from the æsthetic point of view. Spreading like the measles over the fair face of the country, it must in time obliterate all those features to which we still attach value. No relic of woodland, of pleasant waterside or heathy common will be immune from this invasion of bricks and mortar; indeed, such places are just those which local authorities seem to prefer to claim for building plots. Even the National Trust will fight a losing battle when this epidemic once gets a fair hold upon patient England.

I venture to plead the unpopular cause of compactness against that of endless extravagant diffusion. The idea that you can get things without paying in some shape their proper price, so long as you need them for the good of others, is a fallacy as old as the French Revolution. Its bloody and inevitable consequences were forgotten by Russia three years ago; at times it would seem as if we too were in danger of forgetting, and imagined that the mere word Reconstruction was an "Open Sesame" to some inexhaustible treasure. It is, therefore, essential to insist on the economic aspect of these new schemes.

Both economy and æsthetics point to an extension of the habit of living in flats as the more desirable line of progress. The flat system not only offers the best solution of the servant problem, but permits transport facilities, as well as water, heat, light and food, to be supplied in the quickest, simplest and cheapest way. To the architect it presents magnificent opportunities, especially if the buildings are not more than three or four storeys high. That scale would permit of far more stately design and far more solid construction than is possible in the

building of countless little cottages, while by skilful planning the large masses might be combined in groups which would have the dignity attaching to many ancient foundations. We are all familiar with the beauty, and many of us with the conveniences, of groups of buildings like the Inns of Court and the quadrangles of colleges in our older universities. It would surely be possible to plan urban extension on similar lines, which would provide at once for a private and a social life, where open courts would be surrounded by blocks of chambers, with perhaps a central kitchen, and certainly with such large rooms as would serve for meetings, music, a library and similar common wants. The architects of to-day, by adopting such a collegiate ideal as the basis of their plans, could contrive all the conveniences of the most scientific town planning with a compactness and dignity obtainable in no other way. The intervening spaces would be laid out with trees, lawns, and perhaps small private gardens. Round each community would extend its fields, its allotments and recreation grounds, for the saving of space in the residential quarters would leave ample room both for these and for the preservation of natural beauties of woodland, or water, or hillside.

If we confine our buildings to the place best fitted for building, we can put the land round our little community to the best possible use. The ground suitable for allotment gardens can be reserved for gardens, pasture land can be reserved for pasture, the spaces suited for recreation can be reserved for recreation, and so on. The ordinary suburb cuts up all kinds of land impartially into building plots; deprives each of its specific quality, and wastes acres of ground and large sums of money in making petty streets and roads to connect its scattered progeny with each other and with the world. The dweller in the more compact community might have to make some little sacrifice of privacy, but the gain in personal comfort and convenience would be incalculable. If the two systems are clearly realised and contrasted there can be no reasonable doubt as to which of the two is the more economic, the more comfortable, the more workable, and the more favourable to the preservation of those natural beauties, which the spreading of our towns so continuously threatens.

Another great problem is that of water. We need a constant supply of good water for our houses as well as for our industries, but in many districts, as in the Thames valley, pumping and artesian wells have done all they can do, and the supply is still short. Springs have long ago run dry, the brooks if they have not run dry have dwindled to mere threads, the rivers are shrunk and often polluted. So the eyes of the great industrial centres turn far afield to the hills, and

scheme after scheme comes out for utilising some distant valley as a reservoir. Thus remote Mardale with its little inn and church is doomed to disappear beneath an immensely enlarged Haweswater, and a letter in the "Times" from Canon Rawnsley announces that the lofty valley of Langstrath is to share a similar fate. Many a climber and walker will deplore any change in Mardale. Not only is Haweswater one of the loveliest of all lakes, but the crags which sweep up to High Raise are perhaps the finest in all the North Country. Other crags may provide the Alpine expert with more subtle athletic problems—Mardale, I think, has no such specialised literature as that which analyses the difficulties of Scawfell, and the Pillar Rock,—but for sheer beauty of sequence of cliff and jagged edge tossing up to the sky, these Mardale ridges are unequalled, and the loss of the narrow strip of land which makes them accessible from below, and provides a haven for the traveller from above, might be a serious curtailment of our playgrounds. Fortunately the National Trust has taken the matter in hand, and is arranging that the loss shall be as small as possible.

The case of Langstrath is different, and as it is more typical of what may happen elsewhere in the future deserves to be considered in more detail. Here we have a long lofty valley in the heart of the hills, uninhabited except for one house near its foot, and surrounded by slopes over which it is possible to range freely only in very dry weather. The district, it must be remembered, has the reputation, and often the record, of being the wettest in England. It is proposed to dam this valley, and to convert it into a lake. Provided that certain general principles are conceded and observed there seems no valid objection to the proposal.

Neither the lover of natural beauty, nor the climber, nor the walker, will be much injured if a sheet of water occupies part of this remote hollow, so long as the dam itself is not an unsightly object. And that is not necessary. Many of the most beautiful of the tarns and lakes in Cumberland and Westmorland are formed by natural dams—the moraines of ancient glaciers—and there is no reason why an artificial slope, if skilfully and not too formally planted, should become an eyesore, and should not in the course of a few years fuse quite harmoniously with the natural slopes on each side of it. The problem is absurdly simple compared with those which our artists in protective colouring have had to tackle during the war.

Far less simple are the problems connected with the water. It is clear that in this and all similar cases provision must be made for a steady outflow into the stream below the dam, equal to its normal volume, lest by the multiplication of

such reservoirs the general water supply of the district should be unduly depleted. The province of this and all similar reservoirs must be definitely limited to the preservation of the superfluous water which at present runs off, useless or worse than useless, in spates and floods. But the extent of ground available for such water collection is limited, and the question arises, "How are these sources of potential supply to be allotted?" Are they to be sold by the lords of the manor to any city, however distant, which is ready to pay the necessary price, or can any provision be made for local requirements and for the needs of towns which may lack either the money or the foresight to compete with bigger corporations! Some definite principle for dealing with these conflicting claims will have to be settled if we are to avoid chaos in the future. The concession made in the Haweswater Bill as to the right of local authorities to a share in the water supply is an omen of good augury.

For with the question of water supply goes the question of electric power. In these lofty reservoirs we seem to have, if we have the sense to harness it, a source of power which should do much to help our industries, and to eke out such scanty allowances of coal as we are permitted to have in the future. The generation of that power at the very foot of the dam need not, so long as local stone is used for building the power station, cause more interference with the amenities of any valley than would happen from the building of a good-sized barn. The cables that convey the current to the place of its employment would be buried and invisible. No lover of nature need, therefore, dread the coming of these innovations from the artistic point of view, so long as corporations and their employés are properly instructed by public feeling and controlled by sensible laws. When once the value of these natural power stations is realised an immense extension of them is bound to follow, and on every ground it seems to deserve encouragement.

The amenities of public recreation, far from being curtailed by the change, may in some respects be considerably enhanced. Several of these newly formed reservoirs in the West Country have become famous centres for boating and fishing, and though any large extension of aquatics among our loftier hills is unlikely, the lure of good fishing may attract many to visit our finest scenery who would never otherwise stray from the well-trodden paths of common pleasure resorts. The economic value of inland fish culture is less fully realised here as yet than it is in France and Germany. Our inland waters can never, of course, rival our seas in the value of their produce, but in an age when food production is an urgent national problem any addition to our present areas of supply deserves

to be welcomed and conserved, and such additions well-managed reservoirs might undoubtedly become.

Hitherto their record has not been uniformly good. Where reservoirs are newly formed fish have often been abundant in number and large in size, but when these first comers have been taken their successors have been neither so big nor so plentiful, and the process of decline may continue until the water seems to support only a few aged cannibals. Common sense in the use of the proper remedies—the provision of shallows for breeding, the culture of the natural fish foods, and a systematic use of fish hatcheries for supplementing the stock—would prevent or repair these failures, and under enlightened management these upland pools might soon contribute not inconsiderably to our food supply. The statistics of the quantities of fresh-water fish produced by France and Germany leave no room for doubt on this point.

The pollution of our waters and our atmosphere is another growing danger. Pollution of the air by smoke and by more deadly, if less conspicuous, chemical fumes may be alleviated by science, by the substitution of electric power for steam power, and by efficient legislation, but probably cannot be prevented altogether in industrial districts. Public opinion, as in the Stratford-on-Avon case, may do much to stop the danger from spreading to places where it would involve real desecration. There is not, however, much hope of restoring the rivers which are already polluted to their pristine beauty and fecundity. When a river has once been seriously polluted, the poison kills not only the fish, but all the living things on which fish feed. The bed of the river becomes a desert where no life, animal or vegetable, can exist, and complete recuperation is a matter of perhaps half a century. A dozen years will not mend the mischief of a few hours' serious pollution, and

the payment even of considerable damages makes no real reparation for the harm done. Legislation ought to treat even accidental pollution as a most serious offence against the community, and the confusion that exists in many parts of the country between rivers and sewers ought to be dispelled once for all. Fresh water is hardly less necessary to wholesome life than fresh air.

The utilisation of waste lands is another pressing necessity; more pressing than ever since the war made such unexampled demands on our too scanty supply of timber. Yet as the virgin forests of the world have also been considerably depleted of recent years, the outlook for forestry here ought not to be unfavourable. Climatically the effect of planting on any but an immense scale might not be considerable, but its general effect on our water supply, by preventing excessive loss through evaporation, and the rapid running off of storm water would be most valuable in many districts. Of the beauty of woods in themselves and of the wild life which they shelter it is hardly necessary to speak. And if in these disconnected notes I have seemed to lay undue stress on the preservation of woods and waters, I have done so because it is through them, as through the wide spaces and large contours of the mountains, that we keep in touch with Nature, and it is by that communion with Nature that we can best repair the physical and spiritual wastage of civilised life. The mountains need but little defence. We may drill them with mine shafts, we may blast their sides with quarries, we may cross them with needless roads, like that so lately projected for the Sty Head Pass, but they remain too big for our present powers of destruction. Woods and waters, and the places by them in which men may wish to live, are far more vulnerable; and are always at the mercy of uneducated capital, unsatisfied labour, or unscrupulous philanthropy.

SOME ENAMELS OF THE SCHOOL OF GODEFROID DE CLAIRE—III

BY H. P. MITCHELL

THE group of plaques here illustrated [PLATE VII] shows a considerable advance in freedom of treatment over the medallions of the Stavelot triptych and the plaques of the British Museum cross already discussed [vol. XXXIV, plate III, p. 89, plates v and vi, pp. 126, 169]. They represent (1) Alexander the Great in a chariot drawn by griffins, going to explore the sky; inscribed *ALEXANDER*¹; (2) Samson and the lion;

(3) a man riding on a camel². They show a

pp. 136, 177. The legend exists in different forms, but the main idea is that Alexander accomplished his purpose by the ingenious device of baiting poles with meat held in front of the griffins which carried him aloft. Mr. Loomis shows that the story was used in the Middle Ages as an allegory of Pride. Representations of it are frequent in Italy, the Rhineland, and England, but not in France.

² Illustrated by kind permission of the Trustees of the late Lord Llangattock. Two are shown in Burlington Fine Arts Club, Exhibition of Enamels, 1897, Catalogue, pl. III; and in colour in A. W. Franks, *Vitreous Art*, pl. 6 (in J. B. Waring's *Art Treasures of the United Kingdom*, 1858). They were exhibited by Mr. W. M. Rolls at the Art Treasures Exhibition, Manchester, 1857. Each measures 4 in. (10 cm.) square.

¹ For the subject see Campbell Dodgson in *Burlington Magazine*, vol. VI, p. 395, and R. S. Loomis in vol. XXXII,



Plate VII. Champlevé enamels of the 12th century. Alexander the Great going to explore the sky; Samson and the lion; a man on a camel. (The first full size, the others reduced.) Attributed to Godefroid de Claire. (Trustees of the late Lord Llangattock.)



Plate VIII. Champlevé enamels of the 12th century. — A centaur hunting; a man killing a dragon. — Attributed to Godetroid de Clare. (Collection of the late M. Martin Leroy, Paris.)

remarkably broad and artistically graduated colouring, combined with figure-drawing of a somewhat inexpressive kind and extremely fine technical execution. The colours employed are bright and varied, and the method of enamelling throughout is *champlevé*. The heads and hands are as usual reserved in the metal, and their engraved lines filled in with blue and red enamel. The gilding of the ground is of splendid quality. The drawing of the camel-driver's eye in profile, a feature generally defective in early pieces, is here fairly successful.

The range of colours includes rich lapis blue, various shades of greyish cobalt blue (one very pale), turquoise blue, three shades of green (one almost blue and one almost yellow), bright yellow, scarlet (granular in texture), and white. These are all opaque, and there is in addition a rich translucent crimson-purple. The colouring of the larger draperies is shaded not by stripes of juxtaposed tints, but by a broad graduation almost blending one colour into another. In this shading the usual sequence from green to yellow is observed, but in place of the usual passage from blue to white an unusual effect is obtained by passing from deep lapis blue through turquoise blue to green.

The colouring of the Alexander plaque is particularly rich. His tunic is lapis blue with a pattern in gold, and he holds a green pole wreathed with a scarlet sausage as a bait in front of the beaks of his griffins. The body of the chariot is translucent purple bordered with scarlet and yellow; its wheel green, with turquoise blue spokes and white hub. One griffin's body is shaded greyish cobalt blue, the other shaded turquoise blue; their wings are variegated. The clouds in the upper corner are yellow, bluish green, shaded blue, and translucent purple. In the Samson plaque his outer robe shows the peculiar sequence already remarked of lapis blue shading into turquoise blue and that into green; his inner garment is green shading to yellow; the ground below is shaded green. In the camel plaque the animal is in shaded greyish blue, with a red bell (blue inside) hanging from its neck; the man's tunic is turquoise blue shading into green and yellow, his whip red with yellow knob; the ground below shows again the peculiar sequence, lapis blue, turquoise blue, green. The collar of Alexander's tunic and Samson's girdle show an interesting spotting of one colour with another. The border surrounding the Samson plaque is green and white, those of the other two turquoise blue and white.

It must be allowed that either these plaques are by another artist than the one who executed the Stavelot triptych and the British Museum cross, or, if they are by the same artist, it must be after the lapse of a substantial interval. I think the

evidence is in favour of the latter view. The general method of figures in *champlevé* enamel on a ground of gilded metal is similar, the heads and hands similarly reserved in the metal and engraved. There is a similar drawing of hands, and of the rather wooden and inexpressive faces, though now more fully detailed; much the same range of colours, including the rich translucent crimson-purple noticed as a characteristic of Godefroid's work³; a similar blending of tints; and a similar bordering and beaded edge. The lettering of the inscription shows an equally close relationship. The *champlevé* method is now so far perfected that even the geometrical pattern on Alexander's coat, which we should have expected to be in *cloisonné*, is actually in *champlevé*.

It seems probable then that these plaques are the work of Godefroid de Claire, but at a stage of his artistic development later than either the Stavelot triptych or the British Museum cross. These were assigned to dates about 1150 and 1155, and in 1174 Godefroid retired into the monastery of Neufmoutier as an old man⁴. An intermediate date, about 1160–1165, when he may be supposed to have been at the height of his powers, seems most reasonable for our plaques.

Two other pieces of the same size, and evidently belonging to the same series, are here illustrated [PLATE VIII]. They were formerly in the Magniac collection, having since passed into the collection of the late M. Martin Leroy, in Paris, where they still remain. They represent (4) a centaur using the bow, accompanied by a dog; and (5) a man killing a dragon⁵. Here the same characteristics and the same high quality of work are evident. The colours are as follows:—In the centaur plaque, the human part of the creature is remarkable in the flesh being rendered in pink enamel instead of being reserved in the metal as usual (evidently due to the unusual extent of flesh the subject presented); the horse's body is green shaded with blue, and a belt of yellow and red marks the junction of the two bodies. The dog, the bow, and the trunk of the tree are in "purplish-reddish-brown", no doubt the crimson-purple found in the former plaques. In the second piece the man's tunic is light blue, his leggings are greenish blue, and his shield is bordered with green and suspended by a yellow thong. The dragon is green, with variegated wings. The purple enamel is seen again in the shield, the sword, and elsewhere. The border of

³ Article 1, vol. xxxiv, p. 86. For the colours of the Stavelot triptych see Sir C. H. Read in *Archæologia*, LXII, p. 22.

⁴ Article 1, p. 85.

⁵ H. Magniac, *Sale Catalogue*, Christie's, 1892, lot 659. Shown in J. J. Marquet de Vasselot, *Collection Martin Leroy, Catalogue raisonné*, I, pl. VII. From this our illustrations are reproduced by kind permission of M. Marquet de Vasselot, to whom I am also indebted for the notes on the colouring.

both plaques is green and white, and the ground richly gilded as before.

As to the provenance of these five plaques unfortunately nothing is known, and enquiry of the families of their former owners has elicited nothing. Until recent years such small pieces were of little account, as may be seen from the scanty notice they received even so recently as

1892 in the Magniac sale catalogue. We are left with the bare fact that when first they come into view, in the one case going back to the middle years of the 19th century, they were in the hands of two different owners both in this country. Some further light may perhaps be shed on their origin and authorship in the succeeding article.

THE PARENTAGE OF ALEXANDER COZENS

BY A. P. OPPE



QUESTIONING the truth of a family tradition is an ungracious performance, but it is justified either if it results in the production of records in support of the tradition or if, in the absence of these, it succeeds in preventing the repetition of the story as a fact. The emergence of a hitherto unnoticed detail in connection with Alexander Cozens makes such criticism in his case imperative.

The story that the elder Cozens was an illegitimate son of Peter the Great appears first as a family tradition, with no further corroborative evidence than a supposed likeness between a portrait of John Cozens and Alexander I, in Leslie's "Handbook" of 1854. To Roget this was "a rumour or more than a rumour", but more recently articles and even the most authoritative works of reference repeat the story as an established fact without any qualification. The suggestion that the boy was born in England about 1698 has largely been dropped, since, as Roget already noted, such a date of birth would fit very badly with the period of Cozens's chief activity; but a new detail, that his mother was the daughter of a publisher named Cozens, has recently made its appearance, presumably also on the authority of the family.

The *prima facie* suspicious feature of the story is the lateness of its origin. To Edwards, who must have known both father and son, Alexander was simply a Russian, as Francis Smith was an Italian. Angelo, who claimed to know both well, and regarded the father as an amiable charlatan, gives no hint of imperial origin, although such a picturesque detail would have fitted eminently with the general character of his *chronique scandaleuse*. More significant still, he prefaces his account of Cozens's trickery with a tale of the success of a similar performer with Peter the Great, but does not utter a word to suggest that he had ever heard of any supposed relationship between them. This evidently accidental collocation in Angelo's narrative may well have given rise in the mind of some careless reader to the notion of the relationship, and this might in the 19th century have appeared to be corroborated

by a fancied identification of the Christian name Alexander with the Imperial family.

By the kind help of M. Polovtsoff, director of the Stieglitz Museum, I have been enabled to consult his father's monumental dictionary of Russian biography. I took this somewhat obvious step in the hope of finding some mention of the Russian general called Cozens, whose existence as mentioned by Leslie does not in itself corroborate the story of imperial descent nor contradict it. Of him there is no mention, nor is this surprising. But the dictionary contains something infinitely more interesting. Richard Cozens, a shipbuilder, is shown by the official Marine Records to have come to Russia in 1700. He built many ships at Petrograd and elsewhere, attained the rank of Captain Commander on 10th July 1725, went to Archangel in January 1733, and died there in December 1735.

The rarity of the name and the correspondence in the dates put it out of the question that Richard and Alexander Cozens were unconnected with each other. It is quite conceivable, if Alexander's mother had the maiden name of Cozens, that Richard Cozens was a brother or cousin who owed his employment to her interest with the Czar, or, if Cozens was her married name, that this Englishman married her and fathered Peter the Great's son or sons. But in the absence of any evidence for the illegitimacy story except a recent family tradition, it is far more probable that Richard Cozens was Alexander's father. This would account both for his coming to England and for the perfect command of English exhibited in his "Principles of Beauty" and corroborated by the absence of any suggestion of foreign manner or accent such as might well have added to the picturesqueness of Angelo's gossip. Nor would it be in any way inconsistent with the fact, if fact it be, that Cozens was sent to Italy by the Czar.

Alexander Cozens is no longer regarded as a charlatan, but is accepted as an artist of real importance. It is therefore not a matter of indifference whether his father was an English shipbuilder or a Czar of promiscuous habits. If there is any evidence for the latter story, its full

publication would be of great interest. If there is not, the legend should not be allowed to grow or even to be set out, as though it were a fact, with uncritical repetition and elaboration. With the existence of Richard Cozens staring us in the face, it is most undesirable that a picturesque tale of an English artist should spring from the amours of Peter the Great and a problematic Miss Cozens of

Deptford, or that an account of the art of the Cozens should be based on an analysis of its debt to the Romanoff temperament. On the other hand more may well be discovered in Deptford or Russia about Richard Cozens and his family which would help to throw light on the many dark places in the history of Alexander Cozens.

REVIEW

THROUGH EGYPT IN WAR TIME; by MARTIN S. BRIGGS. 280 pp., 67 illust. and 2 maps (T. Fisher Unwin), 21s. 11.

An architect, and not unknown to readers of *The Burlington Magazine*, Mr. Briggs does not, in this book, address principally the artist or the antiquary. He served in Egypt and in Palestine as captain and sanitary officer in the R.A.M.C.; and his very entertaining book covers the whole field of his many activities. It all makes delightful reading, and the more so because Mr. Briggs, though writing under great difficulties, has contrived to work in a good deal of the history of ancient Egypt, of the Israelites, of the Crusades, and of all the strata of great doings of which Egypt and Palestine have been the scenes till the days of Napoleon and of the great war. The exigencies of fighting took the troops to places unknown to the tourist. Intellectual curiosity took Mr. Briggs to places unseen by the troops. Some of the fruits of his wanderings have already

been published in *The Burlington Magazine*. His brief mention of this place and of that and the many illustrations made by his camera or his pencil have the effect of whetting the appetite. When he deliberately says nothing about the ruins of Elephantiné or about Luxor, because there is no room for them in his chapter; when he touches on the Roman interest of the oases of Kharga and Baharia; on the temple of Ammon at Hibis; on the mosques at Khan Yunus and at Deir-el-Belah (where S. Hilarion was buried), and on a hundred other things alluring to the student of art and archæology, he says just enough to make us hope, first, that he will have more to say elsewhere; secondly, that the effect of this book (which will doubtless be widely read for its variety and its vivacious charm) will be to stir up the Treasury to listen to Sir Arthur Evans's appeal, and bring about the foundation of an Imperial British Institute of Archæology at Cairo. H. H. C.

A MONTHLY CHRONICLE

A FUND FOR THE PURCHASE OF MODERN PRINTS AND DRAWINGS.—The committee of the Contemporary Art Society has resolved to add to its efforts on behalf of modern art, which have hitherto been confined to the acquisition of pictures, sculpture and drawings, by the foundation of a special fund for the purchase of modern original prints, both British and foreign. If sufficient subscriptions are received, drawings, of a kind more suitable for preservation in a print room than for permanent exhibition in a gallery, will also be bought by this fund. It is intended that all works of art acquired in this way shall remain for a limited period in the possession of the Contemporary Art Society, which will have power to exhibit them in London and elsewhere. They will then be offered to the trustees of the British Museum for presentation to the Department of Prints and Drawings, or, in the event of their being declined, to other public institutions. The fund will be administered, *ex officio*, by the Keeper of Prints and Drawings, who will make purchases at his discretion, reporting to the committee.

There are many precedents, especially on the Continent, for the formation of such funds in aid of national or other public cabinets of prints, and

the best results have been obtained where, as at Dresden and Budapest, a single responsible director has been given a free hand to collect systematically, on international lines, etchings, lithographs and woodcuts by the best modern artists. The first of the two cabinets named contains, probably, the most representative and best chosen collection in the world of modern prints, giving preference, as is natural, to Saxon and other German etchers, but including also the works of all the leading French, English, American, Dutch, Belgian and Swedish artists. It is no secret that the excellence of the Dresden cabinet is due to the knowledge, taste and initiative of Dr. Max Lehrs, aided and trusted as he has been by private contributors. Similar success was being achieved before the war at Budapest, where the fine new print room was being enriched on similar lines, with the aid of ample funds, by Dr. Simon Meller. The modern side of the Kupferstichkabinett at Berlin was reorganised by Dr. Lehrs during the two years which he spent at Berlin as Lippmann's successor, and the work which he set going has been kept up since that time by his successors, so that the Berlin collection of foreign, as well as native, modern prints already takes a high rank, though its growth is

recent. In this case, however, more state aid is, or used to be, provided. But there is no need to confine ourselves to enemy countries. Much has been done recently in Switzerland, especially at Basle and Winterthur, by societies for the encouragement and organised collection of etchings. In Paris a superb collection of modern prints is being formed at the Bibliothèque d'Art et d'Archéologie in the Rue Spontini, over which M. Clément Janin ably presides. In this case the funds have been provided by a single wealthy benefactor, M. Jacques Doucet.

In England it seems desirable in the first place to form and maintain at a high level one central standard collection, where the student who lacks means to form a collection of his own can see the prints that interest him without depending on the accident of their appearing in exhibitions, and where the foreigner can find the works of the leading etchers of the country which he visits in the place where he naturally expects them to be well represented. The most suitable place for such a collection is, undoubtedly, the British Museum. The collection of modern etchings, lithographs and woodcuts in the Print Room has grown largely in recent years, chiefly through the generosity of artists in giving specimens or sets of their prints. But such gifts depend too much on chance, and the collection can never be developed systematically till there is a fund available by which the best modern prints can be obtained betimes, before they have become too scarce and dear. There are etchers like Whistler, Zorn, Forain, Degas, Bone and Cameron, whose works have already mounted to very high prices.

LETTER

MR. FRY AND DRAWING—III

GENTLEMEN,—Theory should be brought to the test of example, and I take as a fairly simple illustration the *Vision of S. Helena*, by Paul Veronese, in the National Gallery. Here the geometrical picture-motive is a cross, motive and symbol in this case coinciding. This cross is set diagonally to the picture-frame; the vertical and horizontal of the frame also form a cross when echoed at the axes or elsewhere in the picture. Look now at the group of cherubs and cross in the upper left-hand corner; it is almost absurd how strictly the limbs, wings, bodies, and even heads of the cherubs are disposed so as to take the lines of the diagonals, of the vertical and of the horizontal. This pattern is not so explicitly made out in the other three corners, but it is indicated in each of them: by the lines A B, B C at the bottom; by the lines D E and F G suggested by the strongly marked points of the cross-end and wing-tip. Across these diagonals at their intersection falls a group of verticals and horizontals

They could have been bought while still cheap if the fund for this purpose had been created in time. But it is not at all too late to prevent such omissions from happening in future, and this is a branch of collecting in which good results can still be obtained at moderate expense. The Print Room is not entirely precluded from buying contemporary works, but its funds must be used mainly to maintain the historical character of the collection on which its great reputation depends, and the official grant is inadequate, in these days of high prices, for the purchase of engravings and drawings by old masters, without being diverted to modern prints. Anyone who is interested in this fund, and willing to subscribe to it, is invited to correspond with the Keeper of Prints and Drawings, British Museum.

CAMPBELL DODGSON.

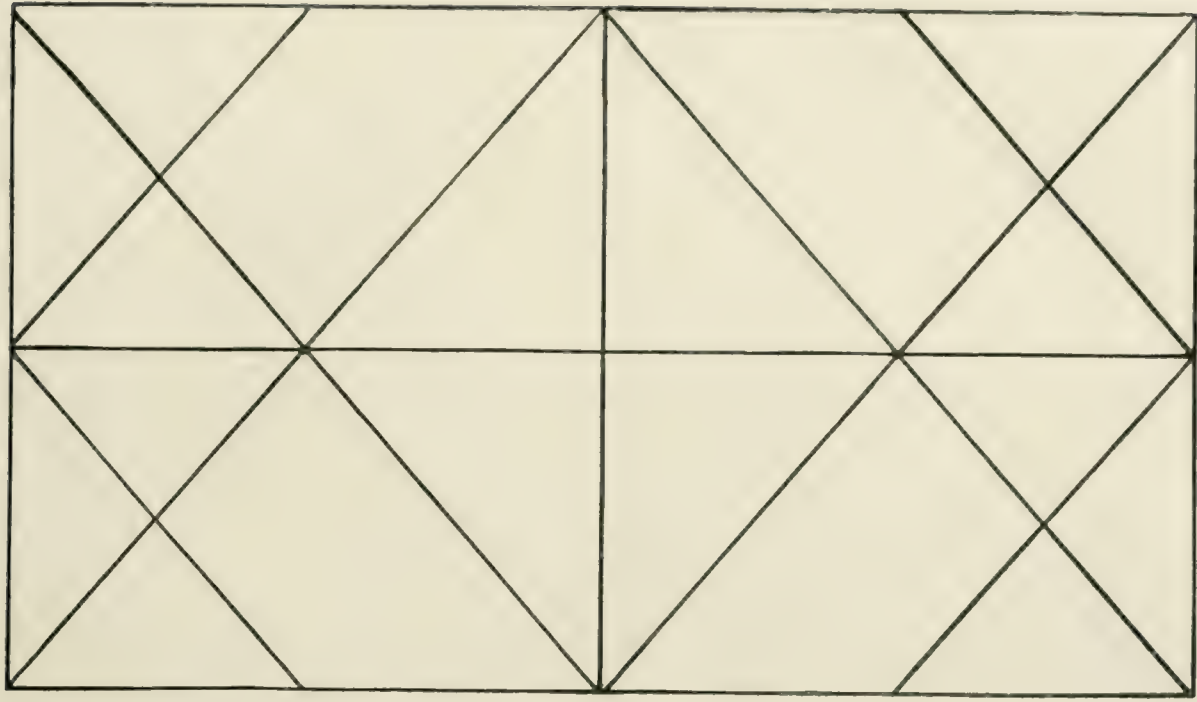
MEZZOTINTS AT MR. HARVEY'S.—At 5 Pickering Place, S. James's Street, Mr. Harvey is exhibiting an interesting collection of early mezzotints, with a few other engravings. The principal piece is a fine impression of *The Great Executioner*, from the Mariette collection. There is also a good print of the *Titian* by Jan Thomas of Ypres, from the Alfred Morrison collection; and of Francis Place's *Nathaniel Crew, Bishop of Durham*. The majority of the mezzotints are after Romney, by Dean, the brilliant Dickinson, Dunkarton, John Jones (whose No. 17, *Mrs. Davenport*, is a specially fine work), J. R. Smith (best seen in No. 20, *Mrs. Carwardine and Child*), and James Walker. A good J. Watson and four C. Turners are also to be noted; and the whole exhibition is an attractive display of a style much in favour.

in the upper left-hand group, and this is balanced by verticals in the folds and the horizontal of the seat in the lower right-hand corner; the verticals, if produced, would cut the intersection of the suggested diagonals in the upper right-hand corner. The horizontal axis is strongly marked by mouldings; the vertical axis, as is usual in picture design, is less obviously indicated by the corners of the cross, the foot of the saint and vertical fold above it, the piece of drapery under her arm, the elbow and the hand. The drapery is placed there not only to soften the support to her elbow, but to pick up the vertical and the diagonal of leg and arm. In the same way her foot had been raised to the point where it rests not only as the action of a sleeping figure, but to set up the diagonals and the horizontal of the leg. It is needless to enumerate the many echoes of the diagonal in arms and neck and shoulder; the figure has yielded itself very closely to the geometrical motive, but not so strictly as in the case of the cherubs; life makes its claim in a partial

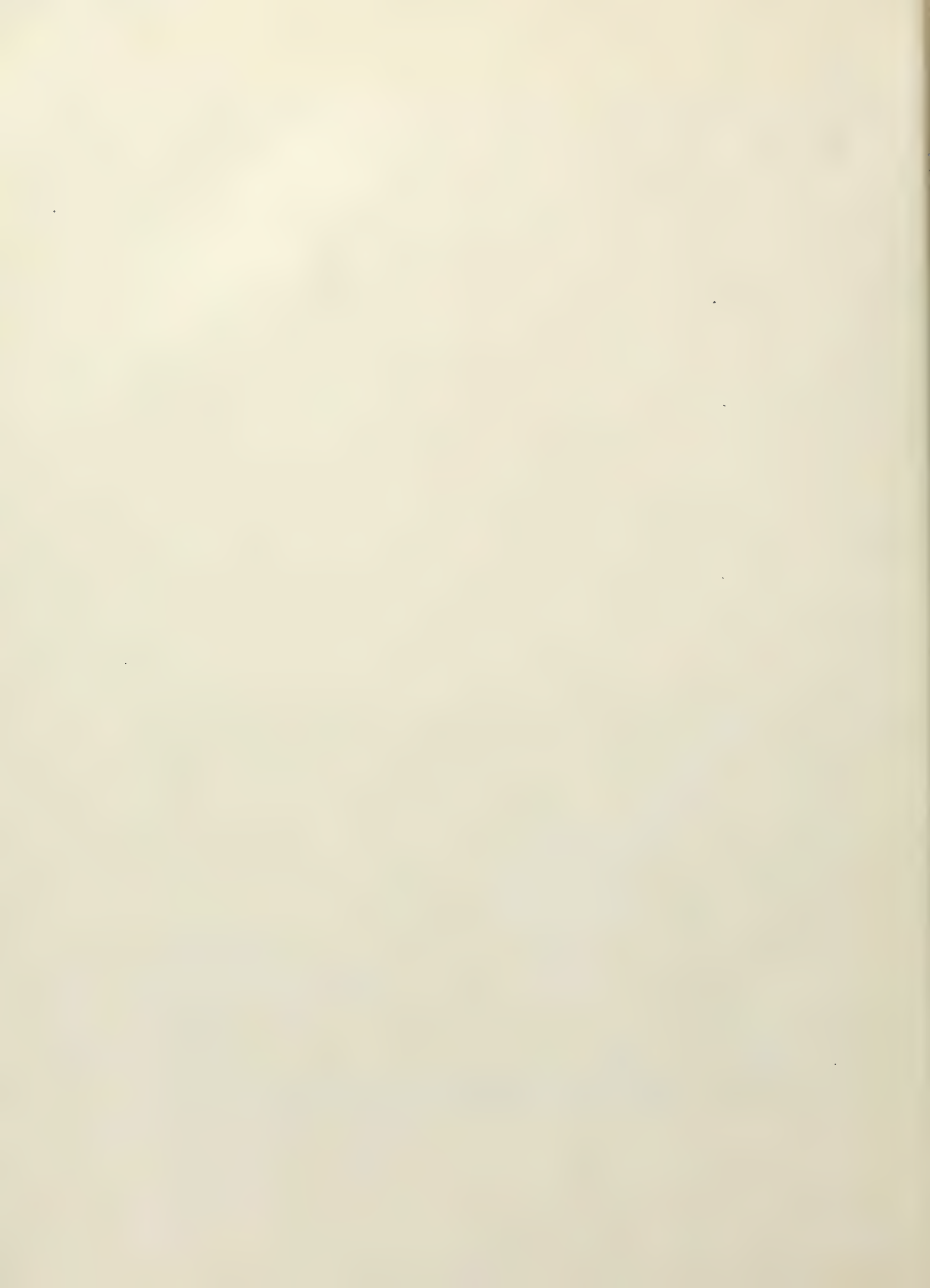


A.

Mr. Fry and drawing



B.




escape from metrical and symmetrical tyranny, and a system of angles and curves mediates between diagonal and upright or diagonal and flat. We can therefore look at the figure as a free representation of a dreaming woman, rich in life, or abstract from it the geometrical ground plan which plays hide-and-seek with the human forms; the ground plan makes the representation visually striking; the images make the ground plan fascinating; that interplay is the art of the picture.


Reduce the design to abstract geometry, and how little remains! If the design were strictly carried out as symmetrical pattern, its leading lines, leaving out all manner of reticulations, would be something like PLATE B, a thoroughly banal affair. Reproduce instead the actual filling out and leaving blank of the geometric scheme by the picture, and the result has a little more interest, but the interest of a puzzle, because the logic of pure pattern has departed, and the significance which disturbed the pattern and determined the choice of its parts has been emptied out. Such ghosts of pictures, abstracted into triangles and squares and rhomboids, border on the inane.

Geometrical abstraction of this sort plays a part in the works of the "Cubists", of Picasso¹, Braque, Gleizes, Metzinger and the rest, combined with queer scraps and relics of realism, which mix with it very badly. But there are two bees in the bonnet of those gentlemen which must be distinguished from the process referred to. The accounts of what they are "up to" are verbose and evasive—Mr. Fry himself has never been more than vague on the subject—but from writings and examples I make out two ideas. (1) That the solidity of a cube can be expressed by placing the unseen sides in juxtaposition with the one actually in the picture plane, *e.g.*, the cube of which the visible face is the central square becomes



That such a convention should ever be accepted by the eye is surely impossible; receding and invisible planes thus expressed must be confounded with shapes in the picture-plane. (2) The second idea is to apply the despised perspective at the wrong point.

Thus to demonstrate that  represents a cube, half of the surface is cut away, and the result

is  For example, half of a forehead is drawn

¹ I speak here of the Picasso of the diagrammatic pieces.

as we see it; for the other half is substituted a demonstration in perspective of the depth of the head. This method, like the other, is destructive of the picture plane, and with that destructive of design; the patterns those people produce are deplorable as patterns. The whole thing, in fact, is pseudo-science, more glaringly so than the "divisionism" in colour of the "neo-impressionists". If your object is the scientific one of demonstrating one of the features of space, the third dimension, you must not wreck the constitution of the other two; if it is a quarrel with the nature of space you are pursuing, the demonstration is impossible and unmeaning. In either case the confusion disintegrates the image into a flicker of incoherent planes.

Another group of experiments has an artistic aim as opposed to this pseudo-scientific dissection of the image. The idea is to invent form that has no representative character at all, a creation as free as music. The idea is one with which most designers must have toyed. But there is this difference between the fields of invention in sound and space, that in nature, save for a few trills of birds and the quavering intervals of human speech, there is no melody, and there is no harmony: sound, for the musician, is almost a virgin field.

This is not the case with spatial form. On the one hand creative evolution has so much exhausted the possible rhythmic motives that it is difficult to imagine a new animal or plant, and even the most abstract system of curves we may design inevitably suggests waves or flames, vegetable or animal shapes. On the other hand, rigid geometry has embodied itself in crystals, and human design has developed it in the various arts of use, in architecture and in the machine. Here, too, the possibilities have been pretty well exhausted. The result is that when Mr. Wyndham Lewis and his group turn from the old fashioned pattern to the less hard worked mechanical types, their ingenious essays inevitably suggest to us dislocated architecture, or machinery to whose working we have no clue. And when those ghosts of the building or the machine cease to control the design, there is a rapid deliquescence towards the bosh of Kandinsky.

The general effect of the movement upon form is a kind of inverted rococo. As rococo designers substituted the curves and rhythms of life for those of architecture, so the cubist substitutes the mechanical forms of geometry for those of life, and the Futurists, absurd enough in their own procedures, are justified in their criticism of the static character of the cubist art.

It is claimed for those who emerge from flirtation with those systems that they do so strengthened in their grasp of drawing, in possession of what Mr. Fry calls a "canon of

form". I am more struck with the sterilising effect on some men of promise. There had been a hopeful revival of drawing in this country, but it was unaccompanied by any strong intellectual impulse and direction. Poverty of content, the absence of a compulsion to expression, left the artist with the formal element of his art to play with, to pull to pieces, a making of nonsense pictures which leads nowhere, like the making of nonsense verses. And the literary sponsors of the movement, Mr. Clive Bell and Mr. Fry, have fallen into one of the two recurrent heresies about representative art, namely, that the art of it is all Beauty (disguised as "significant form"), just as Tolstoi had proclaimed that it was all Significance. I should like to go on and argue that these two elements have a common condition of their being in Rhythm, but I have trespassed too far on your indulgence.

Mr. Clive Bell's intervention calls for a word in reply. He demands attention for two other elementary confusions in his book (of which I was not ignorant) in addition to the one I referred to. (1) He says that the emotion excited by the beautiful forms of nature differs *in kind* from the emotion excited by the forms of art. But it does not. My appreciation of the form of a flower is precisely the same in kind as that of the artist who draws it. The difference is that in one case I pick out the form for myself: in the other it has been picked out for me from the profusion of natural forms, and I enjoy at second-hand the delight the artist felt in recognizing and singling it out. The beauty of form, the rhythmical constitution of the line, is the same in both cases, and the significance, what the form stands for, namely a flower, is the same in both cases. Mr. Bell has decided that

"significance" in this plain sense of the word, is irrelevant to the art of the image, but having discarded the substantive he smuggles it back as the adjective "significant". (2) In the vacuum he has produced he casts about for a recondite application of the word, and finds it in a "metaphysical hypothesis". According to this, "pure forms", divorced from the ordinary significance, are "ends-in-themselves". But an "end-in-itself" cannot be significant of something further, or it would cease to be an end, and become a means. Undeterred by this contradiction, Mr. Bell goes on to surmise that his forms are significant of the "Thing-in-itself", or "Reality". Now the only "Reality" of which the "pure form", say of a flower, can be a sign is all those other elements which, with the form, make up "flower". We therefore come back, by this metaphysical circuit, to the significance which had been thrown away: the form of a flower means a flower, or in abstraction, as a pure form, it is a form, and nothing more; it has beauty, but no meaning. That "thousands of people" have been convinced by this kind of reasoning is possible; but I cannot regard it as an example of the "clear thinking" promised by the author at the outset of his book. Mr. Bell is a lively writer, but an impatient one. When, quite early in the argument, he discovered that he had omitted colour from his two-word formula for art, he tried to cobble it in, when he should have scrapped his formula. So, when he discovered that of the two words of the magic formula one contradicted his theory, he should have scrapped either the theory or the formula.

Yours faithfully,
D. S. MACCOLL.

AUCTIONS

SOTHEBY, WILKINSON AND HODGE will sell, at 34 and 35 New Bond Street, on 30 June and 1, 2 and 3 July, works on voyages, travel and foreign history of Mr. S. R. Christie Miller, of Britwell Court, Burnham, Bucks. The collection contains books by early English travellers and writers on geography and numerous works in Latin, French, Spanish and Italian, also fine bindings executed for Henry IV of France, Lord Chancellor Clarendon, Baron de Longepierre, Count Hoym, and others. Among the more important books are Sir Francis Drake's "Newes out of the Coast of Spain", 1587; "The Way to the Holy Land", 1515, printed by Wynkyn de Worde; Sir John Mandeville's "Voyages and Travailes", 1582 and 1627.

SOTHEBY, WILKINSON AND HODGE will sell, at 34 and 35 New Bond Street, on 7 July, a collection of presentation and vellum copies of the productions of the Kelmscott Press, with other important printed books and autograph manuscripts, belonging to the late Charles Fairfax Murray, Esq., and to Sir Philip Burne-Jones, Bart., and Miss Fielding. The lots include Crabb Robinson's copy of Blake's "Songs of Innocence and Experience", 1789-94; Herrick's "Hesperides", 1648; Milton's poems, 1645, and "Paradise Lost", 1667, with the earliest title page; Keats's "Endymion", first edition; an almost complete set of the productions of the Kelmscott Press, printed on vellum; productions of the Doves, Vale and other

presses, besides autograph manuscripts of Rossetti and William Morris.

SOTHEBY, WILKINSON AND HODGE will sell, at 34 and 35 New Bond Street, on 8 July, a collection of drawings, the property of the late Sir Edward Burne-Jones, consisting for the most part of his own drawings for the Kelmscott "Chaucer". At the same time will be sold drawings and paintings from other collections, including that of the late Judge Evans. The lots include an early self-portrait drawing by Rembrandt and paintings by Van Dyck, Fragonard, Sir Joshua Reynolds, and by modern English artists.

SOTHEBY, WILKINSON AND HODGE will sell, at 34 and 35 New Bond Street, on 8, 9, 10 and 11 July, the eighth portion of the printed books and illuminated manuscripts from the Huth collection.

SOTHEBY, WILKINSON AND HODGE will sell at 34 and 35 New Bond Street, on 18 July, a collection of early printed books with a few illuminated manuscripts, the property of the late Charles Fairfax Murray, Esq. The lots include the famous block book of the Apocalypse, c. 1460; Columna's "Mer des Histoires", Verard, c. 1505, with a folding woodcut hitherto unknown to bibliographers, and a series of tracts by Savonarola.

GEORGES PETIT will sell, at 8 rue de Sèze, Paris, on 9 July, a collection of pictures, studies and drawings by Gustave Courbet. These works come from the artist's studio, and include several important pictures.





MADONNA AND CHILD BY LUCA DELLA TORRE C. 1400 (S. MICHELE, LUCCA)

A RECENTLY DISCOVERED MADONNA BY LUCA DELLA ROBBIA*

BY GIACOMO DE NICOLA

THE undescribed works of art yet existing in Italy are still so many, notwithstanding an ever-increasing literature regarding them, that there would be enough material to keep alive for many years a periodical with the sole aim of recording these treasures. Such a programme (for which, however, funds would perhaps be required such as art reviews do not usually possess) would be more profitable to the future history of art than all the elaboration, more or less historical, scientific, or æsthetic, which furnishes material for existing art magazines.

An undescribed work does not necessarily mean that it is altogether unknown, but only that it has not been reproduced or that its value has not been accepted on all hands. Nor is it always a masterpiece, although it is not uncommon to find real masterpieces amongst such.

It cannot therefore wholly be a surprise to find a Luca della Robbia still existing in a district specially "Robbian"; that is to say in Tuscany, and in one of the best known churches of one of the most artistic cities of Tuscany.

The beautiful *Madonna* here reproduced [PLATE I] is over the first altar on the right hand side of the Church of San Michele at Lucca.

In order to make sure that this work has remained till now unknown, the fact that the latest writer on Lucca, Allan Marquand, in his very accurate work¹ makes no mention of it, might have sufficed. But, notwithstanding that fact, I have examined all the previous biographies. Neither Cavallucci and Molinier, nor Reymond, nor Miss Cruttwell, nor Schubring, nor any of the others make any allusion to this terra-cotta. It may be that they considered it but a humble school-piece. Nor have I been able to find any record of it in any of the guides to the city, with the exception of the most recent, that of Campetti published in 1912, who attributes it to Andrea della Robbia.

This tardy reference and the fact that historians of Lucca record, as standing in the place of this terra-cotta, the well-known painting by Filippino Lippi, now in the left transept of the same church, would lead one to suppose that this bas-relief has only been brought within recent years from some private chapel. In fact, Monsignor Guidi of Lucca has most kindly informed me that it was formerly over an altar in the Oratory of Santa

Lucia, adjoining San Michele, and still earlier it was in a lunette over the door of that same Oratory.

The bas-relief has been at some time clumsily restored. And besides reassembling the detached pieces, the restorer has regilded the haloes, the hair, the hem of the robe and mantle, the girdle, and the cloth which enfolds the Infant in front, and has further coloured in black the pupils and irises of the eyes. Thus those eyes to which Luca gave life by colouring the pupil dark blue and the iris pale blue and violet, now look fixed and stupid².

It must be stated at once that these restorations and the cross lights, which in the photograph distort the modelling, tend to give but a poor impression of it to any who sees the reproduction without knowing the original work. Fortunately, however, the resemblances to other works of Luca are so many and of such a nature that no one, studying it closely, could assign this *Madonna* to anyone else.

I invite the student to compare one by one the *Madonnas* of this artist with that at Lucca, wheresoever a likeness may be found. For example, in the *Madonna* at Impruneta (Marquand, figs. 92-3) the Virgin may be seen bending forward in identically the same fashion; in the Frescobaldi group at Berlin (Marquand, fig. 69) the hands of the Virgin support the infant in a similar way and are similarly modelled; in the Wellington (Marquand, fig. 34) and San Donato (Marquand, fig. 35) groups there is the same undulation in the hem of the Virgin's under-robe, just as there is the same knot in her girdle in the group "*with the Apple*" in Berlin (Marquand, fig. 72), etc.; but the resemblance of the whole compositions is of more importance than details—such as type, proportion, modelling, grouping, and expression.

In order to demonstrate this the André and Altman *Madonnas* (Marquand, figs. 32 and 36) have a special value, since they enable us to justify the introduction of this *Madonna* into the series of Luca's *Madonnas*. These three compositions, in fact, form a group in themselves, each being merely a variant of the other. More bent forward and more foreshortened is the head of the Virgin in the André terra-cotta [PLATE II, A]; more erect and more full-face is the Altman version [PLATE II, B]; in the former the Infant is on the right of the Virgin, in the latter she holds Him higher up, with both hands on his

* Translated by Mr. Robert Cust.

¹ *Luca della Robbia*, Princeton, 1914.

² I hope that a fresh restorer may be called in to remedy—which will be quite easy—the evil wrought by the former one.

right leg. The terra-cotta at Lucca is in low relief, whilst the other two are in full relief. There are variations in the robes of the figures in these three examples, but the general composition is the same in all. The *Madonna*, a half-length, life-size, supports the Infant, who, leaning against her side, turns to bless an imaginary worshipper, upon whom she also directs a glance of benevolence. The forms can be said to be identical; the Infant at San Michele at Lucca is the same as that in the André group transferred from the right side of the Virgin to her left.

Analogous groupings in the series of Luca's *Madonnas* are very frequent; the *Madonna* at Genoa and the *Madonna* "of the Niche" (Marquand, figs. 99 and 103), the *Madonnas* "of the Apple" at Berlin and in the Bargello (Marquand, figs. 72 and 74), the Frescobaldi *Madonna* (also at Berlin), and that "of the Rose" (also in the Bargello. Marquand, figs. 69 and 75), etc. And all these groups easily unite in the one common object of expressing a sentiment profound but limited to certain states of emotion. From such a point of view the series, although monotonous, will appear extraordinarily rich in invention and motive.

This possibility of grouping together varieties in unison is due to the sense of proportion, the almost Greek balance that was part of the temperament of Luca della Robbia. It is that balance which sets him apart from the fleshy breadth of Benedetto da Maiano as much as from the over-refinement of Desiderio; from the puerilities of Mino as much as from the impassiveness of Rossellino, and above all from the passionate emotion of Donatello. When in fact Luca imitates that great innovator, he does not do so as a spiritual re-echo, since that imitation is limited to the commencement of his artistic career under conditions which were more subject to his influence. From that period—the period of his sculpture in marble—he progressed no further in his vision than certain weak figures of a Donatellesque character, and he kept quite clear his own chaste ideal of beauty, without which others might have turned him from his true path³.

I think, therefore, that it is extremely difficult to fix the precise date of his works: a difficulty well demonstrated from the criticism of others, as, for example, in the case of the lunette from the Via dell'Agnolo (now in the Bargello). This work is dated "about 1440" by Bode and Marquand; "about 1450" by Venturi; "about 1460" by Reymond; and "after 1470"—and with more reason—by Horne⁴.

But for this *Madonna* at Lucca I suggest that

³ Thus Raphael, when he came to Florence, opened his heart to the sentiment of Luca, more eloquent than that of Perugino. In fact his Florentine *Madonnas* offer to anyone who examines them carefully a parallel to those of Luca. Affinity of Soul, or of dependence—which?

⁴ *Burlington Magazine*, XXVIII, p. 4.

a chronological element may be found in the Infant, which on account of a greater liveliness of demeanour and expression, and of the hair flattened to the skull and in disorder, seems to me to recall Donatello. Therefore, following up what has been said, this bas-relief should not be far removed from the marbles of the Cantoria, of the Campanile and the altar of St. Peter; and thus the date 1440, which is also that given by Marquand to the André *Madonna*, would be approximately the right one.

This would be an opportune occasion for publishing beside this newly discovered Luca one of the best works of Andrea della Robbia, which has until now remained altogether unknown. But my repeated attempts to obtain permission to photograph it have until now remained fruitless.

On entering the little Oratory of the "Souls in Purgatory", called also the Little Church of San Nicolò, in Via San Nicolò, in Florence, there may be seen immediately on the left an *Annunciation* in glazed terra-cotta as an altar-piece. The two figures are full-length, the size of life, standing up in a low relief. For such proportions the figures seem to be too close together, and since they are standing it would be more satisfactory were they in separate niches rather than in one bas-relief; for in groups of the *Annunciation* the Virgin is almost always seated, whilst the Angel kneels. Moreover the blue back-ground is not in glazed terra-cotta, but is made of painted plaster; and the composition—in which is included the Holy Spirit and a half-figure of God the Father above—is enclosed in a stone reredos of a later date. These facts show clearly that the *Annunciation* has been brought from somewhere else.

In fact two inscriptions which are in the church over the sacristy door state that Giuseppe Barbieri in 1763 obtained permission from the Hospital of Sta. Maria Nuova to erect two new altars dedicated respectively to the "Annunciation" and the "Conception of the Virgin." It was therefore at this date that the terra-cotta was brought into the little church.

We may also venture upon an hypothesis as to whence it came. From the neighbouring Palazzo Tempi, close to Sta. Maria sopr' Arno, in which Bocchi-Cinelli in "Le Bellezze della città Firenze" (1677, p. 281) describes:

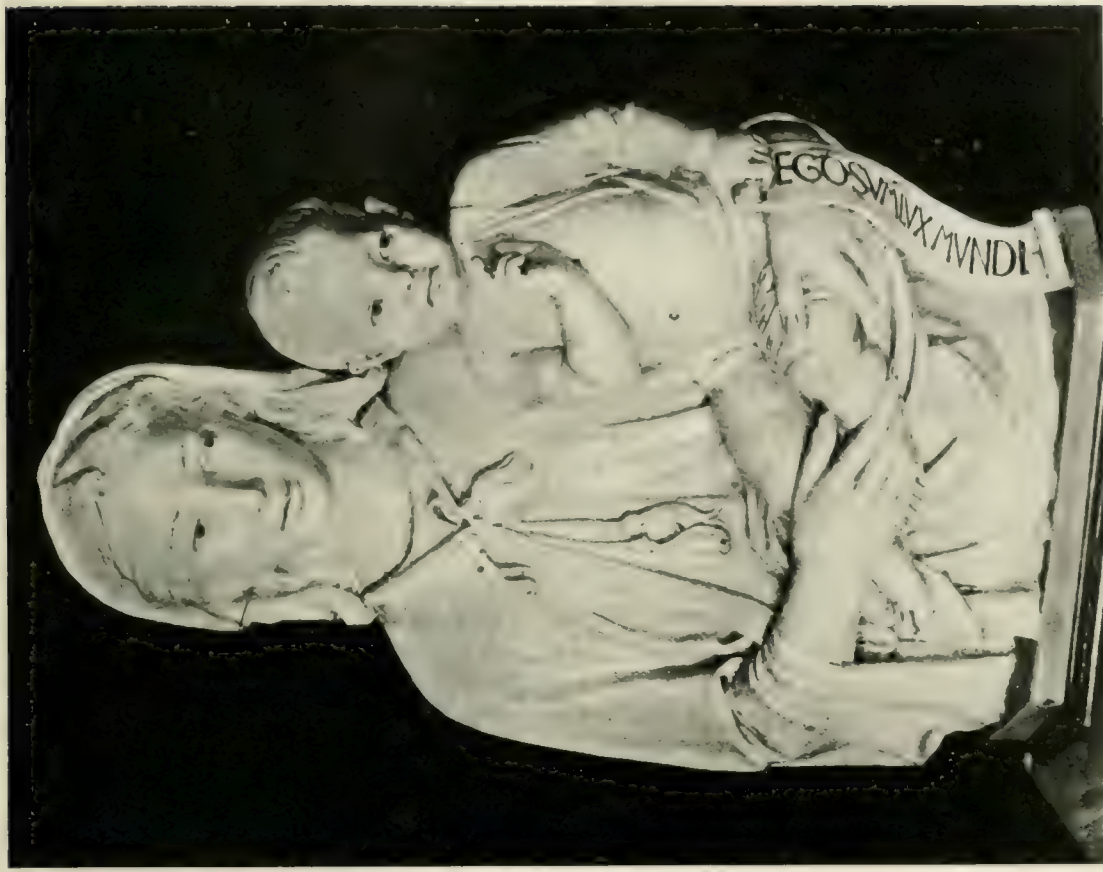
At the head of the staircase, on the wall, a most beautiful *Annunciation* with the Angel; figures a little less than life-size in low relief; in terra-cotta by Luca (della Robbia), with an appropriate frame, which gives finish to the work.

No *Annunciation* either by Luca or by Andrea is known which corresponds to the work here described as in Casa Tempi in 1677. On the other hand, this group, which exists to-day in the Oratory of the "Souls in Purgatory", does correspond. And so much the more easily since Barbieri might perhaps have obtained it from

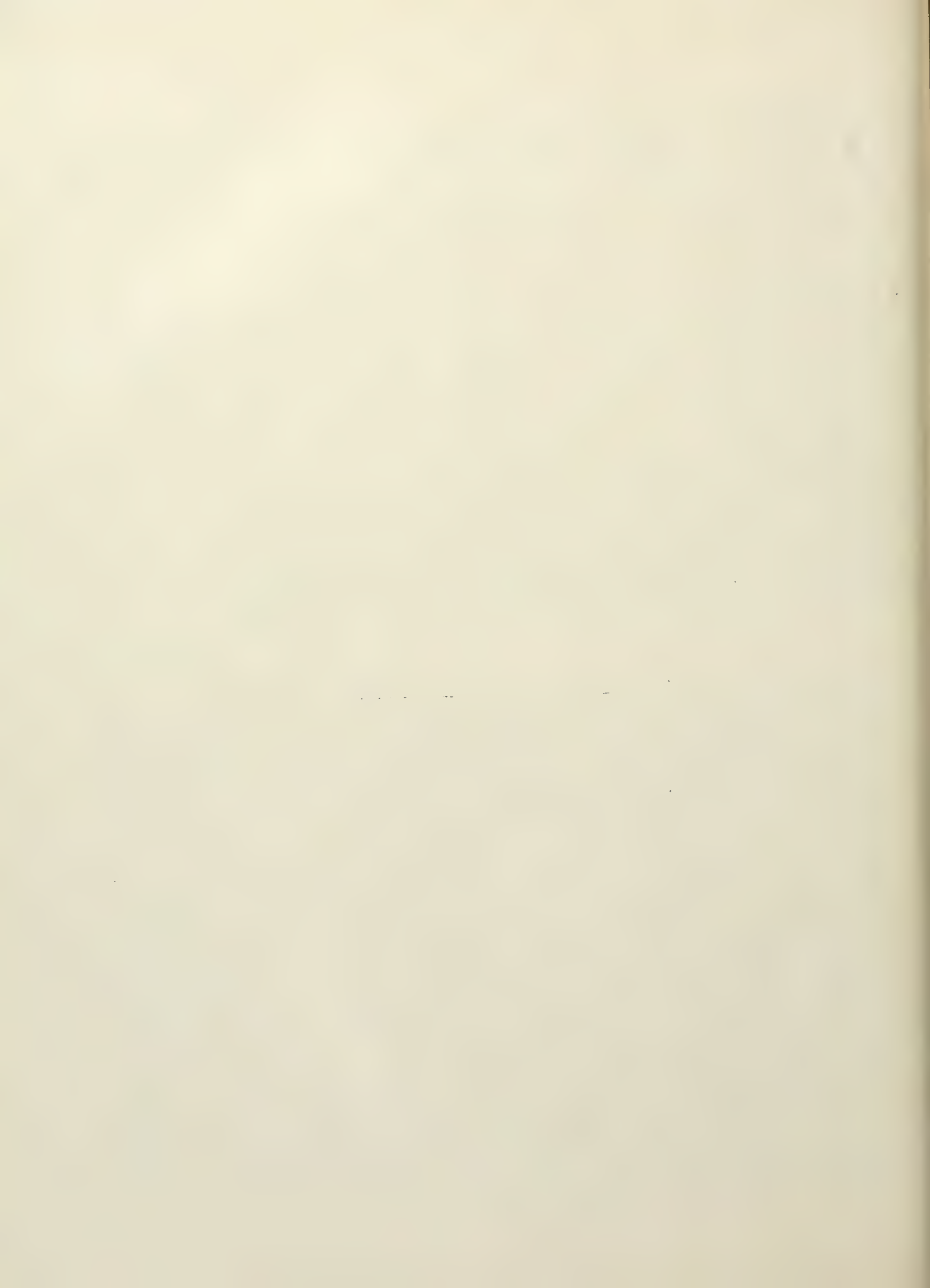


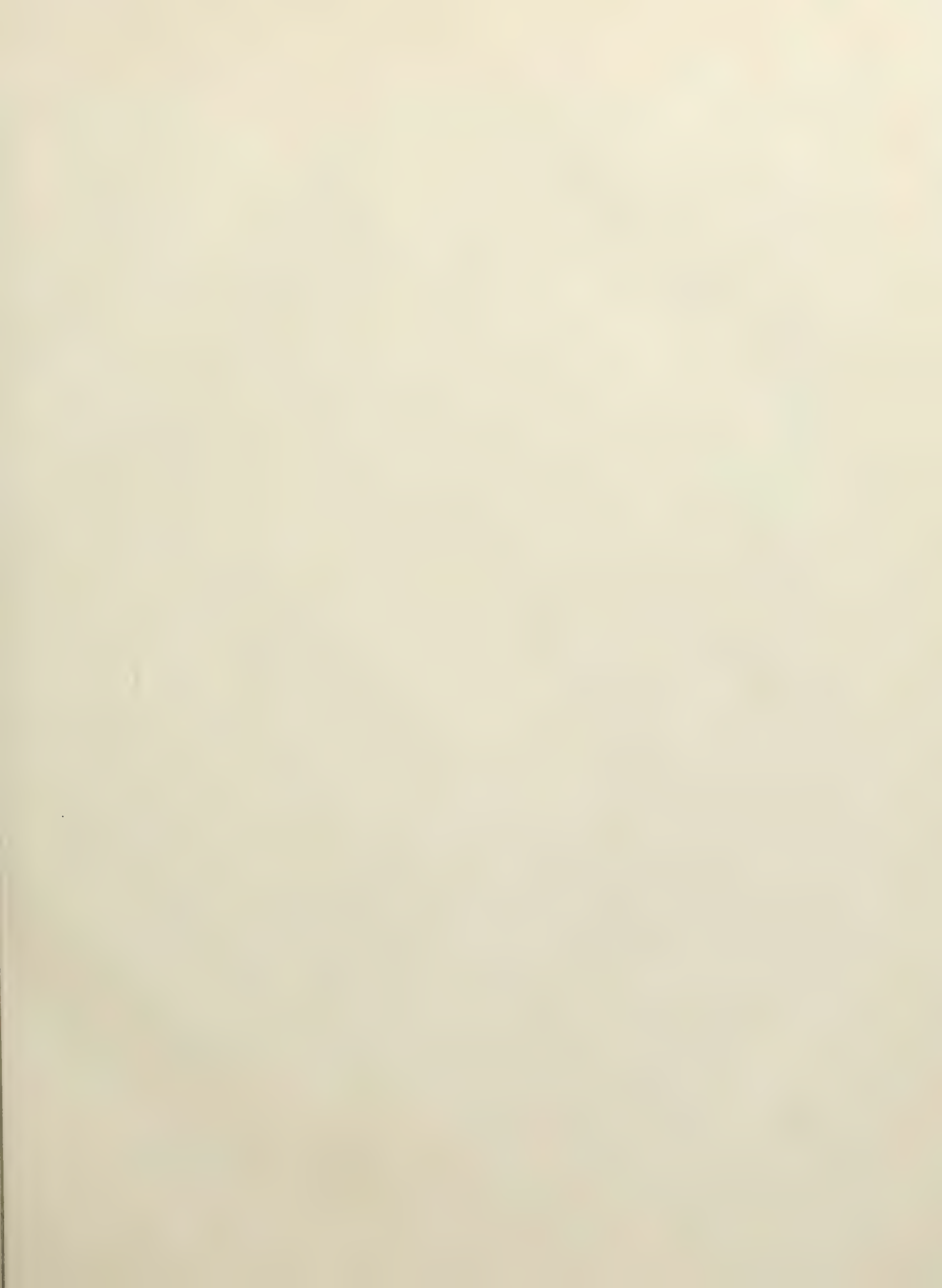
4 Musée Jacquemart-André, Paris.

Plate II. A recently-discovered Madonna by Luca della Robbia



B (Altman collection, New York)







A painting of emperors and princes of the house of Timūr. Mughal School 17th century, 45" · 42"
(British Museum)

thence, inasmuch as, according to Bocchi-Cinelli, it did not adorn a chapel, but was at the head of the stairs, where it was perhaps placed when the old Palazzo dei Bardi was completely restored by the Tempi family.

If documents confirm this hypothesis we shall

be able to allude to this relief by Andrea as the *Annunciation "of the Casa Tempi,"* regarding which I am now limiting myself to a mere note upon its historical adventures, hoping to offer to this Magazine at some future date a pictorial reproduction together with a supplementary comment.

A PAINTING OF EMPERORS AND PRINCES OF THE HOUSE OF TIMUR

I—BY LAURENCE BINYON

IN February 1913, the Sub-Department of Oriental Prints and Drawings in the British Museum acquired by the gift of the National Art Collections Fund, aided by a generous contribution from Mr. W. Graham-Robertson, the Indian painting here reproduced. It measures about forty-five inches in height by forty-two in breadth, and in respect of size is, so far as is known, unique among paintings of the Mughal school. Like the set of twenty-four paintings, now in the Indian section of the Victoria and Albert Museum, which came from Kashmir and which are also of unusual dimensions, it is painted on fine cotton instead of paper. Unfortunately it had suffered much before it came into the hands of the Agra dealer from whom it was bought: and the ruined parts were at some time clipped away in rather merciless fashion. In its original state it must have been a gorgeous piece of colouring, having all the appearance of a Persian miniature enlarged. For, though painted in India, the picture is entirely conceived in the manner of the Herat school of Persian painting, and more particularly in the style of the famous master, Bihzād. As in Bihzād's glowing pages the scene is set in a landscape with high horizon, bounded by fantastic rocks of a milky lilac tint, rising sharp against a sky of gold. In the near distance one of the great plane-trees, so beloved of the painters of Herat, towers among slender cypresses and blossoming peach and pomegranate from the banks of a brook, bordered with wild flowers. On the hither-side of the brook rises a pavilion, supported by slim pillars of crimson, in which are seated the Emperor Akbar, with his son, Jahāngir, and grandson, Shāh Jahān, beside him, and, opposite, his father, Humāyūn, from whose hand he has just taken a book. Just outside the pavilion, behind Akbar, stands Prince Parvīz, the son of Jahāngir. In front of the pavilion, in a court paved with tiles of pale blue, are seated on either side groups of notable personages of the house of Timūr. Beyond these central figures we see numbers of servants cooking and preparing a feast, or bringing dishes and goblets in their hands. The bright dresses—dark or pale blue,

green, mauve, yellow, brocaded black, or flaming orange-red—the profuse blossom set off by dark verdure, the gold of the sky, in which white cranes wheel and hover, the flushed foliage of the plane, and, framing the whole, the exquisite floral arabesque on a ground of ultramarine, all combine to make an impression of sumptuous and strange splendour.

Groups of portraits of the princes of the house of Timūr are not uncommon among Mughal paintings. Dr. Martin reproduces an example, representing Timūr with Bābur and Humāyūn, in his "Miniature Painting of Persia, India, and Turkey", pl. 214; one representing Akbar and his ancestors is in the India Office (Johnson Albums, No. LXIV), and others are in the British Museum. But, as a rule, the figures are far fewer than here, and the arrangement simpler and more formal.

When was this picture painted? If the youthful figure just outside the pavilion is Parvīz, the name inscribed above it—and it agrees with his other portraits—it was probably painted after that prince's death in the year 1626; since his younger brother, Shāh Jahān, is represented as sitting in the pavilion by the side of his father, Jahāngir, Shāh Jahān would hardly be given such precedence if his elder brother were still alive; and, in fact, he is so prominently placed that we can hardly help concluding that he had already succeeded to the throne. Shāh Jahān's features in the picture have been almost effaced; but luckily we know what they were originally like, since Dr. Coomaraswamy found in India a small tracing of the group of Akbar and his son and grandson, presumably made from this very picture. The tracing shows that Shāh Jahān was portrayed as still a young man; and it seems a reasonable hypothesis that this picture was painted soon after his accession in 1628, or, perhaps, in honour of the occasion.

The following note on the portraits of the princes of the house of Timūr, seated in a semi-circle on either side of the pavilion, has been supplied by Prof. T. W. Arnold. Some of these portraits are painted with extraordinary delicacy and expressiveness. They are identified by the

names written against the figures: and if these identifications are all correct (a question which could probably be decided by research) it is

II—BY T. W. ARNOLD

On either side of the central group are seated some of the ancestors of the Mughal emperors and other members of the royal house of Tīmūr. In the lower left-hand corner is Mirzā Kāmrān (the second son of Bābur), seated next to his elder brother, Humāyūn, who after his accession made Kāmrān Governor of Kabul and the Panjab, but had him blinded about three years later for his frequent outbursts of insubordination. Next above Kāmrān sits Humāyūn, who succeeded his father in 1530, but ten years later was driven from his throne, and only regained it after an absence of fifteen years, most of which he spent in exile in Persia. He died in 1556, only seven months after the victory which restored his kingdom to him. This portrait represents him at a period when he was younger than when the portrait in the central group was taken. In a

needless to point out the high importance of the painting from the iconographical point of view.

row above him are his five ancestors, father following son: (1) (counting from the left) Bābur, (2) Omar Shaikh, (3) Sultān Abū Saʿīd, (4) Sultān Muhammad, and (5) Mirān Shāh. It is somewhat strange that the famous founder of the house, Tīmūr, the father of Mirān Shāh, finds no place in this picture. On the right of the central group are three illustrious Timūrid princes—Abā Bakr Mirzā, a son of Shāh Rukh; his brother, Baisanqar Mirzā, a cultured patron of painters, poets and men of letters; and, on the extreme right, their father, Shāh Rukh (the fourth son of Tīmūr), famous for the splendour of his court in Herat, which he beautified with fine buildings, and for his liberal encouragement of science and learning; he died in 1446, after a reign of thirty-eight years.

LAMBERT RYCX BY TANCRED BORENIUS



WRITTEN records afford conclusive evidence as to the important part played by Netherlandish painters in the art life of 16th-century Sweden. But the number of works by these artists that have survived to the present day is very small indeed, and as a rule it is only by way of surmise that we can couple an author's name with those of the paintings in question that do exist. A little portrait of King Eric XIV (1560-68), Queen Elizabeth's unsuccessful suitor, now in the National Museum at Stockholm, is thus hypothetically given to one Dominic ver Wilt, and a couple of other contemporary portraits are assigned with some show of reason to one Willem Boy—both of them painters to whom Swedish documents of the time make reference; whilst two striking full-length portraits—one of Duke Sigismund, now in the Uffizi, and the other of King John III (1568-1592) in the Palazzo Reale at Siena—can with certainty be identified as the work of the prolific master, Baptista van Uther, court painter to King John III, all of whose subject pictures have, however, now perished. It is, therefore, particularly satisfactory to be able to point to a work which swells the meagre list of extant productions of these apostles of Netherlandish art in the north of Europe, the more so as the artist in question has hitherto been a mere name.

Of Lambert Rycx Aertsz or Aertszoon, the

records say that he was an Antwerp painter, who in 1555 became a member of the Guild of S. Luke in his native city, and in the same year was married to Catherine, a descendant of Roger van der Weyden. He is known to have been in Sweden between 1557 and 1559, and again between 1566 and 1572, in which year he seems to have died. It is on record that he painted triumphal arches and canvas pictures in the Castle of Svartsjö, none of which has come down to us¹. Of the style of this artist it is, however, now possible to form an idea, thanks to the discovery of a signed picture by him which I had the good fortune to come across in London, and which has since passed into the collection of M. C. Frisk, of Stockholm. The picture, here reproduced by kind permission of the owner, is a half-length, slightly under life size, of the Madonna supporting with both hands the Infant Christ, who sits on a rich brocade cushion, resting on a parapet, which bears on the right the inscription:
Lambertus Rijchus fecit

1548.

The style of the picture proclaims very definitely a follower of Mabuse, in the composition, which is a variant of that of Mabuse's phenomenally popular and often copied half-length group of the Madonna and Child², in the colour with its

¹ Cf. Nils Sjöberg, in Axel L. Romdahl and Johnny Roosval, *Svensk Konsthistoria* (Stockholm, 1913), p. 262.

² Reinach, *Répertoire de peintures*, iii, 436.



Virgin and Child, by Lambert Rycx (M. C. Frisk, Stockholm)



A Silk and Gold Carpet (18th century?) 340 cm. × 185 cm. (National Museum, Stockholm)

deep, enamel-like lustre and glow, and in the strongly emphasised Italianate quality of the forms—notably the pseudo-Michelangesque drawing and movement of the Infant Christ, and the ornamentation of the column in the background. The picture, whilst doubtless disclosing

one of the minor artistic personalities of the period, has yet decorative qualities of no mean order, and there is so much individuality in the style that one may expect that the discovery of this panel may lead to the identification of other works by Lambert Rycx in Sweden or elsewhere.

A SILK AND GOLD CARPET IN THE NATIONAL MUSEUM, STOCKHOLM

BY E. G. FOLCKER

THE carpet here reproduced [PLATE] is one of the more recent acquisitions of the National Museum, Stockholm. It was bought in London through H.R.H. the Crown Prince of Sweden, and was presented as a gift to the museum from "The Friends of the National Museum", a society interested in art working under the presidency of the Crown Prince.

The carpet is woven in silk on a gold and silver ground. The design shows a lozenge-shaped pattern of looped ribbons in light green containing symmetrically arranged plants in blue, red, yellow and green on a ground woven in gilt copper thread. The borders show a pattern of interlaced stems with flowers and leaves on a ground in silvered thread between two broad bands in scroll-work.

The length of the carpet is 340 centimetres, the width 185 centimetres.

This splendid piece of work is an example of a very scarce kind of the eastern weaving.

The composition of the design is of a pronounced Persian character, though with a certain meagreness that points to another origin. But the whole colour scheme is entirely un-Persian, the bluish tints predominating over all others, and, with the old-gold and silver grounds, giving a tonality of lightness combined with richness.

Of the origin of these carpets there is as yet some uncertainty. They are usually supposed to have been made in Khotan, in eastern Turkestan, and their fabrication is not put earlier than the 18th or possibly the 17th century.

In China there seems to be a tradition that these magnificent silk carpets with their glistening grounds in gold and silver thread were specially made for the imperial palace in Pekin. However that may be, a carpet of this description is of rare occurrence in European collections—only three or four seem to be preserved in Continental museums—and it is a valued treasure in the museum where it now has found a place.

RECENT ACQUISITIONS FOR PUBLIC COLLECTIONS—XII BY CAMPBELL DODGSON

CHRIST AS MAN OF SORROWS, BY DÜRER—BRITISH MUSEUM

THIS drawing, which the British Museum was fortunate enough to acquire for £300, with the aid of contributions from twelve donors, at a recent sale at Christie's (11 April 1919, lot 69), has never been mentioned, so far as I can discover, in the literature on Dürer [PLATE, A]. It had long been known to me, as an excellent and indubitably authentic work of the master, through the good reproduction in the catalogue of a large Dürer collection, the property of J. C. D. Hebich, of Hamburg, sold by auction at Amsler and Ruthardt's sale-room, Berlin, on February 23rd and the following days, in 1885. It was lot 12, the only drawing in the sale, and was described as perhaps a study for the etching of 1515, B. 22. This is inadmissible. I had no idea what had become of the drawing, and no suspicion that it

had been, ever since the sale, in an English private collection. The pencil note, "F. Locker, 1885", on the back of the drawing, shows that it was bought at the time by the poet and connoisseur, who was subsequently known as Frederick Locker-Lampson. It has recently been sold, with a few other drawings of fine quality, by his family.

It appears that the drawing was not recognised as a genuine Dürer by Lippmann. Otherwise he would probably have bought it for the Berlin collection, and in any case he could have reproduced it in a subsequent volume, though it had not yet been bought by Mr. Locker at the date (1883) when he published the other Dürer drawing in the Locker collection, the well-known silver-point head of a man, dated 1503 (L. 99), which sold for 2050 guineas at Christie's in December 1918. But Lippmann ignored a large number of drawings, especially of the early

period, which later students have accepted without hesitation. Dürer's youthful work had been very little studied when Lippmann's monumental publication, which has itself contributed so much to the materials for study, was appearing. It might easily be overlooked that the drawing is, or rather has been, actually signed. Quite on the lower margin may be seen the upper bar of the "A" of Dürer's monogram, the rest of which has been cut off. The monogram has been drawn in double, or open, lines, enclosing a space, according to Dürer's occasional custom. This affords a slight clue to the date of the drawing, for this kind of monogram, though it occurs over so wide a range of dates as 1495 to 1527³, is found far more frequently from 1500 to 1505 than at any other period³. Dates are inscribed with open figures much more often than the monogram.

More important evidence as to date, however, must be looked for in the drawing itself. It appears to be independent of any engraving. The crown of thorns, with its very long spikes, offers a closer resemblance to B. 20, the engraved *Man of Sorrows*, with both hands raised under the cross, dated by Pauli about 1500, than to any other version of the subject, except perhaps the drawing of 1503, *Head of Christ, crowned with thorns* (L. 231), in the British Museum. The hesitating lines, or *pentimenti*, on the outlines of arms and torso, indicate a rather early period, but the firm modelling of the body and well-drawn hand, in spite of a rather curiously foreshortened arm, indicate a more mature stage of development than, say, the *Rider* or the *Beheading of S. John Baptist* in the British Museum, while the early type of eye, with large and prominent upper eyelid, has already been abandoned. The shading with long, parallel lines across the eyes and face is very unusual; it is to be explained, of course, as the shadow caused by the exceptionally large crown of thorns.

I find no drawing to which the *Christ* bears a closer resemblance than the nude man with club and shield in the Bonnat collection, L. 351, which Justi⁴ dated 1506-7, but Pauli, in his Bremen exhibition catalogue (1911) dates about 1500-01. It is possible that the torso may have been constructed on a geometrical scheme, but I doubt

it; in any case there is no trace whatever of such a scheme having been actually planned on the drawing, as is the case with the British Museum *Apollo*, by blind ruled lines, or even by the insertion of the point of the compass at the centre. It appears to me, on the whole, that about 1501 is the most probable date to which the drawing can be assigned. It is drawn in Indian ink, on paper without watermark, and measures 233 by 143 millimetres.

DRAWINGS BY AUBREY BEARDSLEY AND RICHARD DADD—BRITISH MUSEUM

The National Art-Collections Fund has recently given to the British Museum, in memory of Robert Ross and in fulfilment of his wishes, *The Toilet of Salome*, a beautiful example of Beardsley's pen drawing, which was previously almost unrepresented in the collection, and an exquisite water colour by Richard Dadd, which we reproduce [PLATE, B]. Dadd (1819-1887), it will be remembered, was confined in Broadmoor Asylum from 1843, when he killed his father, for the remainder of his life. Thus in 1861, when he painted this little masterpiece, he had been for many years a criminal lunatic. He has written on the back, besides a few insignificant, jocular remarks, the title of his drawing: "General View of Part of Port Stragglin—The Rock and Castle of Seclusion and the Blinker Lighthouse in the Distance. Not sketched from Nature. By R. Dadd. 1861. Jan^r. Finit" (*sic*). The port, with its crowd of sailing boats and dense clusters of houses, barracks and chimneys, built on several rocks at the foot of a tremendous fortified precipice, is possibly a reminiscence or a dream of some romantic Mediterranean seaport visited during a long journey in Italy, Sicily and the Levant which Dadd took in the company of Sir Thomas Phillips in 1842-43. But the source of inspiration is immaterial. Nothing but the inward vision of an artist and a poet suggested the lovely harmony of colour, in which yellow and pale lilac clouds, dense near the lighthouse, melt away by degrees as they rise, letting the faint blue sky shine through, and cast a pale, primrose light on the face of the sheer cliff, with delicate shadows lurking in its clefts. The buildings of the town, drawn with the skill of a practised miniaturist, are all in the same pale fawn and lilac tints as the cliff, only the roofs of the foreground houses in the corner being in a deeper key of pinkish brown. No wonder that Ross prized this little masterpiece, which will be a lasting memorial of his generosity and fine taste. A portrait of Dadd, drawn in 1839 by T. Phillips, R.A., was given to the museum about the same time by Mr. E. E. Leggatt.

¹ L. 347, *Group of nude figures after Pollaiuolo*, Bonnat collection.

² L. 296, *Portrait of Ulrich Starck*, British Museum.

³ E.g. *Nürnberg Costumes*, 1500, L. 463 (less clearly in 464 and 465); *Hare*, 1502, L. 468; *Venus and Dolphin*, 1503, L. 469; *Adam and Eve*, 1504, L. 173; *Green Passion*, 1504, L. 478; *Crucifixion*, 1505, L. 490—all, except L. 173, in the Albertina.

⁴ *Konstruierte Figuren u. Köpfe unter den Werken A. Dürers*, 1902, p. 12.



A. *Christ as Man of Sorrows* by A. Dürer, 233 x 143 mm. c. 1504.
(British Museum)



R. *The rock and castle of Sechin*, watercolour by Richard Dadd. 1864.
(British Museum)



A. 5" high

11 $\frac{3}{8}$ " diameter

6 $\frac{1}{4}$ " high



B. 6 $\frac{1}{4}$ " high

6 $\frac{1}{2}$ " high


9 $\frac{1}{4}$ " high

Plate I. Tang pottery from the George Enmorfopoulos collection. A. Ewer and lion with mottled green and yellow glazes; dish with three "cabriole" legs and incised design in coloured glazes. B. Two figures of men, one with long sleeves and the other holding a trumpet, and a jar with boldly-carved design of overlapping leaves glazed in green, yellow and white

THE EUMORFOPOULOS COLLECTION—VI

BY R. L. HOBSON

T'ANG POTTERY

HE mention of "sixteen musicians" among the figures found in a Ming tomb¹ proves that Chinese ritual provided lavishly for the entertainment of the spirits of the departed. Mr. Eumorfopoulos has a charming set of female musicians in a squatting attitude², besides odd figures of other sets. In PLATE I, B (right), is a standing figure armed with a trumpet. It is made of reddish clay dressed with white slip and touched with black pigment in places, while in addition there is a green glaze over the robe. The same combination of biscuit and pigment with passages of glaze occurs in the left-hand piece of the same row, a white plaster-like figure with emerald green glaze on the draperies, and a wonderful play of sleeve. The small lion in PLATE I, A, is realistic in modelling, and shows that the Chinese conception of the noble beast at this period had still some relationship with Nature. The colouring of the glaze is white mottled with green and yellow.

The general character of the glazes used on the T'ang burial wares has been outlined in a previous article³. They are soft lead glazes coloured yellow, blue, green and purple with oxides of antimony, cobalt, copper and manganese, and they are applied as monochromes or mixed in bold splashes and mottling, just as the same glazes were applied a thousand years later in Staffordshire to the pottery made by Whieldon and his associates. But probably the mottled glaze is the most characteristic of T'ang pottery, though it is interesting to note how closely this too was followed in the "tiger-skin" glazes of comparatively modern Chinese porcelain. This mottled glaze, at any rate, has more than any other feature supplied us with the key to the identification of T'ang pottery, and its evidential value should be explained before we pass to the description of other forms of decoration used by the potters of the period.

Among the objects preserved in the Shoso-in, at Nara in Japan, ever since the 8th century, there are a few specimens of "China ware" described⁴ as "green with yellowish patches". They are, in fact, the familiar mottled T'ang pottery, and no further evidence is required to prove the date of this type. It may be added, however, that fragments of a similar ware were unearthed on the

site of Samarra⁵, a city built and destroyed in the 9th century, which shows that this mottled ware was already an article of the Chino-Persian trade. Further we have the interesting evidence of the Buddhist pictures discovered at Tun Huang in Turkistan by Sir Aurel Stein, and proved on unquestionable grounds to be of the T'ang period. Several of these pictures include in their detail vases and begging bowls on which the streaked and mottled glaze is clearly indicated. It was thought that in one case at least the material indicated was other than pottery, because the hands holding the bowl were visible right through the vessel. At first sight this would seem unquestionably to suggest glass, and only when one observed in another picture the outline of a pillar seen through the body of a man who leaned against it did one realise that the Chinese convention could make as free with opaque bodies as it does with linear perspective. Finally we have the evidence of a sepulchral stone tablet dated 683 A.D., which was found in a princely tomb with some exceptionally fine statuettes, both human and animal, covered with richly splashed and mottled glazes⁶.

The identity of this mottled ware once securely established, a variety of shapes and decorations belonging to specimens with this common glaze feature are at once recognised as T'ang; and from these new clues other pieces with monochrome glazes or no glaze at all, painted designs, incised and carved ornaments, stamped reliefs and a whole series of fresh decorative features are in turn identified. In a word, certain characteristics of T'ang pottery have thus been definitely established.

Needless to say, these characteristics are not confined to the soft, plaster-like wares and peculiar forms of the sepulchral pottery. That is, indeed, a group by itself, made by special workmen for a definite purpose, to meet the requirements of the Chinese undertaker. Apart from this is the ordinary domestic pottery of the period, which was made of different and more durable materials, though displaying the common characteristics of the time. It is probable that much of this domestic pottery found its way into the tombs, though not specially made for that purpose. Otherwise it is unlikely that so much of it could have survived to the present day.

The handsome dish on PLATE II shows the perfection of T'ang mottling combined with another treatment of the glaze in which the design is outlined by deeply incised lines and

¹ De Groot, *The Religious System of China*, vol. II.

² Figured Hobson, *Chinese Pottery and Porcelain*, vol. I, plate 6.

³ *Burlington Magazine*, June 1919, p. 232.

⁴ *Toyou Shuko*, nos. 154-156.

⁵ See F. Sarre, *Islam*, April 1914.

⁶ See Hobson, *Chinese Pottery and Porcelain*, vol. I, p. 25.

filled in with glazes of various colours, evenly laid within the outlined spaces. If any doubts have existed as to the capacity of the T'ang potter, they must surely vanish at the sight of this dish. The true potting, delicate colours, tasteful design and sure outlines all bespeak a perfect and confident mastery of what is clearly an advanced technique. The dish is of the soft white type of ware and rests on three legs of elephant-tusk design. The base is covered for the most part with a pale green glaze of peculiarly delicate tone. The central design, based doubtless on that of some metal mirror, is drawn with incised outlines filled in with green, yellow and white glazes, and presenting an even, mosaic-like appearance. It is surrounded by a ring of *ju-i* cloud scrolls incised and coloured, floating in a ground of brownish yellow mottled with white. On the side the mottling is white on green, and on the rim white on mixed green and yellow. On PLATE I, A, is a dish of similar type with "cabriole" legs and blue glaze on the back and sides. In the centre is a mirror panel of "water-chestnut" design, enclosing a stork in clouds, all incised in outline and filled in with coloured glazes. The surround as well as the

ground in the centre are yellow. It will be noticed that on this piece the central design is less formal than on the mottled dish and that the coloured glazes are less controlled and have spread in several places beyond the containing outlines. Dishes of this kind might well have served for daily use in some cultured household, but we know from actual finds that they were included also among the funeral furniture as trays to carry a set of wine cups.

The mottled green and yellow glaze shows the T'ang origin of the little ewer on the same Plate. The body in this case is not the usual plastery white material of the tomb wares, but a hard buff ware coated with white slip before glazing. The trefoil lip and flat base with bevelled edge are features found on other specimens of this time, as is also the stopping of the glaze in an irregular line some distance short of the base. The centre piece of row B introduces us to another type of T'ang ornament. Here we have a surface strongly carved with a design of overlapping leaves coloured with green, white and yellow glazes. This jar is of buff stoneware and is probably a domestic piece which owes its preservation to having been buried with its owner.

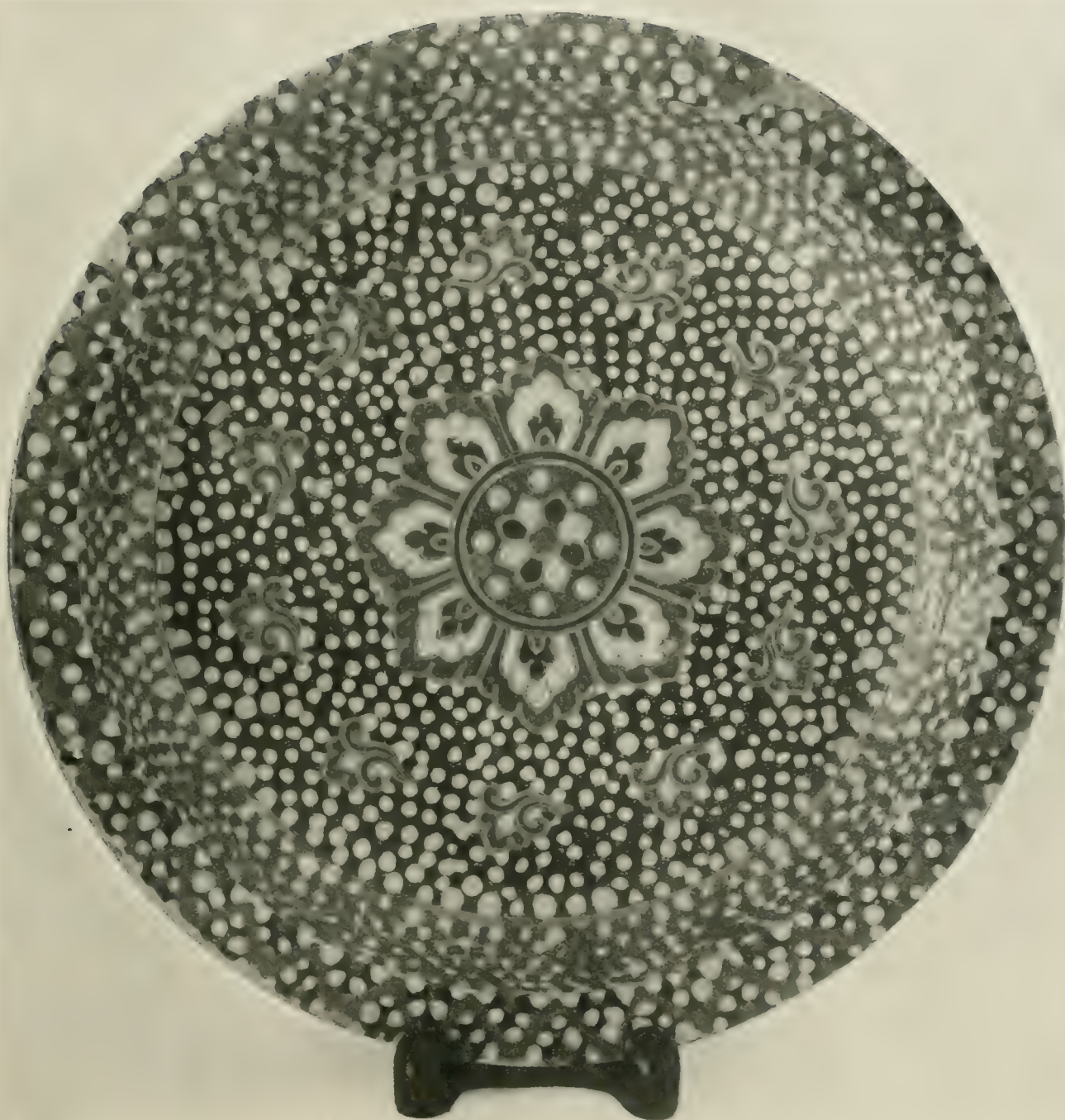
AN ESSAY ON MASTIC VARNISH

BY C. J. HOLMES

PICTURE-CLEANING seems to be the subject of so much misconception, even in quarters otherwise well-informed, that a few notes on the subject may be not untimely. The popular view is that from time to time an epidemic seizes owners or curators of pictures, which causes them to rub their treasures down and brighten them up so that all the original "glazes" added by the painter are removed, and the "tone" if not the details of the picture irreparably injured. That picture-cleaning can be ignorant or clumsy in its application, and disastrous in its result, I should be the last to deny. But I am convinced that the suspicion with which the picture-cleaner's business is often regarded is quite unwarranted. Picture-cleaning, like surgery, is a delicate and difficult art which cannot be safely given to any but well-trained hands; but in well-trained hands it may be trusted like surgery to do all that is possible for the patient. If we consider the picture-cleaner as a sort of artistic surgeon, we shall form no unfair idea of his craft. Like a good surgeon, too, he only exercises that craft when all milder measures have failed. There are physicians, of course, who are said to call in surgeons too often, and there may be owners or curators who employ cleaners more than is necessary, but they are uncommon. No man of sense calls in a picture-cleaner till his

presence is made absolutely necessary by some damage or deterioration in the surface or substance of a painting, any more than a good physician sends for a surgeon till his patient's health compels an operation. But the successful operation is approved if not applauded; the successful cleaning of a picture is always suspected and often harshly criticised. After hearing a good deal of talk on the subject, I think I have discovered the real cause of this suspicion; it is ignorance about varnish, especially mastic varnish.

Old pictures are coated with varnish of many kinds, and sometimes with many coats of different materials. When these consist largely of oil and copal varnish, the difficulty of removing them may be considerable. But during the last fifty years the use of mastic varnish has become almost universal, and it is with the properties of mastic varnish that the public of to-day is concerned. Mastic varnish, when first applied, leaves a brilliant and quite colourless film of resin over the surface of a picture. That is the only stage in which most professional painters see it. But the resin of which it is composed is not only brilliant, it is delicate too. If it is applied to a surface which retains the least trace of moisture, or even on a damp day, it may show signs of ill-health almost at once. It becomes bluish and opaque, and though this disease may sometimes be removed by careful



15" diameter

Plate II. Dish of T'ang pottery from the George Eumorfopoulos collection. Soft white ware with incised designs filled in with coloured glazes surrounded by green and yellow mottling

treatment, it is liable to recur. Even pictures that originally were well varnished may suffer if exposed for a short time to the atmosphere of a damp room. Longer exposure to unfavourable conditions may bring on the growth of a fungus like mildew, which leaves spots unless attacked and removed promptly. After a time these troubles will culminate in the decay of the varnish, the surface becomes brown, opaque and granular, and the whole appearance of the picture is ruined. The ignorant will consider such a picture as in thoroughly bad condition. The truth is often the exact contrary. The granular appearance indicates the disintegration of the varnish, nothing more. It can be removed without the least difficulty or danger to the picture underneath, which may prove to be in excellent condition. The great bargains of the sale rooms are usually made by those who know the difference between perished varnish and damaged paint.

But when mastic varnish has been applied in favourable conditions to a dry, sound surface by a skilful hand (and varnishing a good-sized picture is a task that calls for uncommon skill), and when the picture is kept in a reasonably dry place, this process of "blooming" and disintegration may be indefinitely postponed. But the varnish gradually loses its colourless quality. Little by little its tone grows imperceptibly warmer, till in forty or fifty years it may have acquired an amber hue. If the coat of varnish be thin the effect of this change is far from displeasing. The delicate patination of the whites and blues (the effect on yellows, reds and browns is too slight to be noticeable) gives those colours a gentle warmth which improves many a bad old picture into some sort of harmony, and adds additional subtleties to a good one—subtleties which are often attributed to some refined process of "glazing" on the part of the painter.

Before adducing evidence on this point it may be well to consider briefly the reasons why pictures have to be cleaned, and what are the processes employed. The reasons may be summarised as follows:—

(A) Wilful or accidental damage to the surface or substance of the picture. Paintings may have been used as targets by children, or as advertisements by fanatics; they may have been riddled by shrapnel in time of war, or scratched and torn in the course of removal.

(B) An incurably bad constitution. Certain paintings, from some defect in material or execution, never remain sound. They continue to crack and to blister on little or no provocation: the films of paint, of which they are composed, tend constantly to separate from the canvas, the panel, the priming, or (most fatal of all) from each other. The canvas may rot; the panel may rot, crack or become a regular warren of worm holes.

(C) The darkening of old coloured varnishes. Some pictures carry coat upon coat of varnish; some of the coats, for reasons which will shortly be apparent, being heavily charged with colour. By these accumulations the general tone and even prominent features in the design of the original work may be absolutely buried so that the picture no longer gives any just idea of the painter's design, or perhaps even of the things which it was intended to represent.

Now in a private collection it might be possible to ascertain the truth about pictures in class C by removing the superincumbent varnish. But in a public gallery such a course is open to objection. Many of these dark pictures are hallowed by tradition, and the ordinary person seeing them in any cleaner state would regard the cleanliness as the shattering of a cherished ideal. And there is another reason for caution. Dark varnishes were not usually applied without good cause. Usually they conceal old damages and repairs, the effects of accidental injury, of repaints, or of bad cleaning in previous centuries. Removal of the coloured coating in such cases is always a danger, and one not always compensated by the discovery of anything very wonderful underneath. Certain Italian restorers seem to have been particularly fond of serving up patched or half-effaced pictures in a brown sauce, which gives them a fine "Venetian" tone—and they are best left in it. We may, then, regard pictures in class C as pictures which no sensible man should ever clean entirely. At the most he will content himself with having a little of the outside coat of varnish removed to get rid of surface dirt.

But the pictures in classes A and B leave us no choice. They *must* be repaired whether we like it or not; class A being too unsightly to exhibit, class B being in imminent risk of perishing together. Repairing is a necessity; it is necessary, too, that in the repairing process the old varnishes should be removed. Where relining or rebacking is involved these varnishes are irretrievably damaged by damp. Where stopping and filling are needed the new work cannot really be done till the varnish is removed, nor brought into harmony with the old work until the new coat of varnish is applied.

This "work of necessity" in removing an old varnish, though it calls for skill and judgment, is not commonly attended with any danger to the original painting. In the course of a hundred years the substance of work in oil or tempera becomes so hard as to resist any of the gentle processes which a good cleaner employs, and this power of resistance increases still further with time. One or two comparatively modern masters like Ingres and Turner may now and then call for extra caution, owing to the experimental mixing of mastic megilp or water colour with oil

paint, but generally speaking it may be taken for granted that the substance of an old picture is hard and sound.

But varnish, even old varnish, is far less old than the picture it covers, and usually consists of resins much softer than the paint below it. Where that resin is chiefly mastic, a substance at once friable and soluble, its removal is simplicity itself. No possible harm can be done to the hard surface of paint beneath by the wiping or rubbing away of its soft coating. Even in the comparatively rare cases where resins less fragile or strengthened with oil have been used, these are invariably far less hard than the paint below, and yield to mild treatments which leave the minutest details of the artist's work as sharp and fresh as they ever were. The process may be lengthy where the extent and thickness of the varnish is considerable, but that is not the skilful cleaner's real trouble. The effecting of the repairs in a manner which will neither show at the time nor become evident later by some change in tone of the materials used to fill the patches is an infinitely more delicate and difficult operation, although a first-class cleaner can perform feats of matching and patching which are little short of the miraculous.

It is the final operation of varnishing, however, which gives him real uneasiness. He has successfully removed a coat or coats of thick coloured varnish from a picture; he has mended or patched its damaged surface till the mends are as invisible as those of a clever tailor; but the tone of the picture is utterly different from what it was. Instead of warm gold or deep brown, it may be fresh, silvery, almost garish in its whites and blues, like a newly painted modern picture. If its owner, or his friends, happen to be of the Sir George Beaumont school, the cleaner knows that his reputation will be ruined if the picture is seen by them in anything like its present state. They will accuse him of having flayed the picture, of having robbed it of all the delicate glazes which the artist gave it centuries ago, and will blacken his reputation everywhere. Will they believe him if he tells them that a simple coat of mastic varnish will in course of a few years become a mellowing agent, turning the present sharpness to delicate beauty? He knows they will not. So in self-protection he varnishes the picture with a coloured varnish, coloured in the inverse ratio of his courage and honesty. He knows quite well that in the course of years this colour will be deepened by the natural change which takes place in the varnish, and that the picture will revert to its ancient brown tone. But he will have safeguarded his trade reputation, and, if he is a cynic, can comfort himself with the thought that he is providing himself or his successor with another job twenty years hence, when the varnish will be so dark as to call for removal and renewal.

That is the real problem which the public, as well as private owners, ought to be made to understand. When necessary repairs are made in important pictures, and the question of varnishing comes up, is the cleaner to satisfy popular prejudice by covering pictures with a varnish toned to mimic the patina of age, at the cost of making them look hopelessly dark and brown in the course of a few years, or is he to be an honest man and varnish the picture with a pure varnish, which at the cost perhaps of some present surprise, and even outcry from the ignorant, will, in a short time, by its natural mellowing, produce a beauty of delicate tone which will last for many years? There can be no doubt, I think, that the latter course is far more straightforward and far more to the advantage of pictures and of all who care about them. Yet until the truth about varnish is become a matter of common knowledge, ignorance on the part of the public and caution (not wholly unreasonable) on the part of picture-cleaners will combine to give the practice of using coloured varnish a longer lease of life than it deserves.

This parrot-cry of over-cleaning is no new thing. It was raised in 1853, and the evidence then given before the National Gallery Commission covers the same ground, and points to exactly the same conclusions as the notes I have made independently. Fortunately two of the landscapes which were then alleged to have been ruined are with us to-day and available for examination. Witness after witness spoke of the removal of the old varnish from the great Claude (No. 15), "*The Embarkation of S. Ursula*", as having involved the destruction not only of the "glazes" with which Claude had toned it, but even of the details of the shipping and the sea. One witness alone, the marine painter Clarkson Stanfield, was firm in his belief that no damage whatever had been done, and that the tone would be restored in a few years by the natural toning of the varnish. His confidence has been as completely justified by the lapse of time as the ignorance of the other witnesses has been revealed. The picture to-day is generally recognised as being one of the finest Claudes in the world, both in point of design and of condition; nowhere is Claude's mastery of atmospheric tone and colour more perfectly and delicately shown. Another picture which came in for special censure from these wiseacres was, incredible as it may seem to us to-day, our masterpiece by Canaletto, No. 127, the *View in Venice*, showing what is now the Accademia. Here once more the cry was raised of "glazings" removed, so that all the whites in the foreground and the distance shone with one even glare, to the destruction of all atmospheric tone. Now subtle atmospheric tone is precisely the quality in which this superb example of Canaletto excels. Few



A. A mosaic panel (National Gallery)



B. The Beaumont family, by Romney, 1776-1778 (National Gallery)

works indeed from his hand are so finely designed, very few painted with such scrupulous power, devoid alike of hesitation and of mannerism; but in none is the sense of air and space and mild afternoon sunlight so perfectly expressed by delicate gradations of tone. Its present beauty is conclusive proof that all the talk about its destruction sixty years ago was nonsense, due to misunderstanding of the nature and properties of mastic varnish. Any picture-cleaner or any dealer of standing knows these properties of varnish perfectly well—it is time that painters and the public understood them too.

The facts may be recapitulated as follows. If the surface or substance of a picture is damaged, whether by blisters, bad cracking, or some external injury, the surface varnish *must* be removed before any repairs can be perfectly completed. The removal is not a matter of choice, it is a matter of absolute necessity, which can neither be questioned nor avoided. The result is a clear surface of paint, strangely light perhaps to eyes accustomed only to pictures covered with dark brown varnish¹. What is the next step to be?


¹ The impression which a picture makes upon us would seem to depend upon its environment to a far larger degree than we commonly suppose. At Trafalgar Square during the last few months the galleries have been cleaned, and the lighting of the pictures is in consequence much stronger than it has been for

The restorer (if he is timid or dishonest) can easily cover the picture at once with a toned varnish, so that owners and critics will never be a penny the wiser. In time that varnish will mellow and become still darker till the picture is discoloured if not totally obscured. But what does that matter? The public will continue to admire its beautiful "tone", and when it gets really too black to be seen, well, there will be a job for another cleaner! If the restorer is honest and covers the picture with pure clean varnish, he knows that time will mellow it, and give the painting the delicate tone which is universally recognised as the mark of perfect condition. But during the few years which that tone takes to develop, he must expect to be the target of every ignoramus, and that is a risk which not every restorer can afford to despise.

some years past. This increase of lighting led one or two people to imagine that the pictures themselves had been cleaned or altered. Three works in particular were mentioned to me: *The Holy Family*, by Reynolds; *The Market Cart*, by Gainsborough, and *The Fighting Temeraire*, by Turner. The records of the gallery showed this idea to be an entire hallucination. *The Holy Family* has never been touched since its black and fissured coat of asphalt was removed years ago by Mr. Buttery to the delight and wonder of all lovers of English painting. A quarter of a century has passed since *The Market Cart* was in the cleaner's hands, while no one has been rash enough to do anything whatever to *The Fighting Temeraire* since the day when it came to the gallery after Turner's death.

RECENT ACQUISITIONS FOR PUBLIC COLLECTIONS—XIII

A MOSAIC PANEL (NATIONAL GALLERY)

 R. HENRY WAGNER, in addition to a number of panels from the Santa Croce altarpiece by Ugolino da Siena, has presented to the gallery, through the National Art Collections Fund, a mosaic panel of no small interest [PLATE, A]. In the centre Christ hangs on the cross between seated figures of SS. Peter and Paul. The cross, bearing figures of twelve doves for the twelve Apostles, rises from the earthly paradise. From it flow the four rivers, and on each side a hart is drinking the Water of Life. The origin of the design is not hard to recognise. It is a summary of the apsidal decoration of the Upper Church of S. Clemente at Rome, without its great spirals of the symbolic vine and frieze of sheep, while the two saints are brought down from the wall of the apse to form part of the central composition. The design thus dates from the first two decades of the 12th century, when, under Pope Paschal II, the arts were revived in Rome, after the long period of decay and disorganisation which culminated in the burning of the city by Robert Guiscard. With this revival the definite history of the Roman school begins. Artists sign their names, and the schools or families of Paulus, Ranucius,

Vassallectus, Laurentius and Cosmatus form a chain which ends with Jacopo Torriti and Pietro Cavallini. From the finished technique of the S. Clemente mosaic it may be presumed that its artists came from some centre, either Byzantine, Venetian or Sicilian, where the craft had been practised more consistently than was possible at Rome during two centuries of disorder, but so far as I am aware neither their names nor their origin have been identified. Mr. Wagner's mosaic has no history older than 1890, when it formed part of a large collection of Greek and Roman antiquities belonging to a Hungarian collector, which was sold by Messrs. Sotheby. Yet the internal evidences of the workmanship and material, notably the disintegration of the cubes of paste which once were green, leave no doubt as to its antiquity, while the exact correspondence with the similar work in S. Clemente proves it to be the earliest example of Christian art which the gallery at present possesses. It is also by no means the least beautiful. Though some of the *tesserae* appear to have been dimmed by time, the vivid red, the lapis blue, and the exquisitely subtle variations in the cubes of the gold background give this little altarpiece a delicate charm of its own, which the more brilliant efforts of later painting cannot overwhelm.

THE NATIONAL GALLERY ROMNEY

English portraiture is markedly deficient in family groups on an important scale. Since the days of Van Dyck, the custom of having large groups painted has declined; even in Lely's *œuvre* the group of more than two persons is exceptional, and but for the small pieces of Hogarth and Zoffany this decline may be said to have continued steadily till our day. In Reynolds's conception of the family group a classic ideal predominated; Gainsborough, on the other hand, on the few occasions when he painted a family group, was content to paint it sans classical trappings. Reynolds's large *Graces Decorating the Altar of Hymen*, and Gainsborough's *Baillie Family*, finely represent in the National Gallery their respective authors' views on the treatment of the family group. Reynolds made the daughters of Sir William Montgomery charming figures in a *tableau vivant*; Gainsborough realistically makes the Baillies of Ealing Grove simple bourgeois of the 18th century. Romney, for his part, seems very rarely to have dealt with grown-up people in a family group. His portraits of mothers with their children, or children dancing to the tambourine played by a pseudo-classic sister, are well known and not infrequent, but groups of three or more grown-up sitters are seldom encountered. In this connection it is interesting to note that in 1779 he painted what must have been an important picture representing Mr. and Mrs. Johnes, their little daughter and two gentlemen. This picture "was presumably burned in 1806" at Hofad, though there is no definite record of its destruction.

The nation has just come into possession of a most important group by Romney, the *Beaumont Family*, painted between 1776-1778. This great canvas represents the five children of Richard Beaumont, of Whitley Beaumont, Wakefield, and the husband of one of them. The names of these children are: Richard Henry (1749-1810); Charles (1750-1774); Thomas (1751-1782); John; Elizabeth (1753-1814); and her husband, Lieut.-General George Barnard, to whom she was married in 1774, two years before the picture was painted, and, as it happened, the year of her brother Charles' death. This brother being dead in 1776, when the picture was begun, it was incumbent on Romney, if he had to portray the entire family, to produce a posthumous portrait of the dead second son. The material for such a production was at hand at Whitley Beaumont, in the form of an indifferent portrait by some provincial painter, which Romney, rather clumsily perhaps, has introduced within his group. By the way the interested may observe that when this *Beaumont Family* was exhibited at Burlington House, in 1910 (147), the description of the sitters was

inaccurate. Ignoring, or unconscious of, the fact that Charles Beaumont had died in 1774, the catalogue announced that the portrait exposed to the obviously mournful admiration of the other members of the family represented the eldest brother, Richard Henry, who already appears prominently as the brown-clad figure, second on the left. In that catalogue description the existence of John Beaumont, the man in green, who leans on the back of his sorrowing sister's chair, was altogether overlooked. Reading from left to right, according to the most authoritative account of this group, the figures represented are :—

Thomas, in scarlet with white waistcoat and breeches.
Richard Henry, brown coat, yellow breeches, white stockings.

John, in dark green coat, black breeches.
Mrs. Barnard (*née* Elizabeth Beaumont) in white silk, and Lieut.-General George Barnard, in scarlet, in the right background.

The portrait of Charles Beaumont, supported by the last, is obvious.

In the description of the portrait in the Royal Academy catalogue of 1910, the sitters were differently identified, Richard being confused with Thomas, the dead Charles being confused with Richard and the younger brother John being described as Lieut.-General Barnard, whose real image was usurped by Thomas Beaumont.

This portrait group has a virile dignity, not only in character, but also in design and brush work, that are inconstant characteristics of Romney, the painter of pretty women and sentimental children. In the annals of English portraiture of Romney's time, there occur no more adequate figures of young men than the two elder Beaumonts. They may not be so perfect as Sir Charles Grandison, the beau ideal of some twenty years earlier; but they are well bred, debonair and un-self-conscious. And in their very imperfection they interest us and convince us more than does Sir Charles. We certainly, moreover, shall vainly search in Romney's work for better painting, more direct draftsmanship and a fuller realisation of pose and balance, structure and firm anatomy. The central figure, John Beaumont, leaning on his sister's chair, has not the same firmness of structure, but he has an unaffected charm and simplicity which makes his portrait intimately sympathetic. The husband of Elizabeth Beaumont is, again, an unassuming, manly portrait, and if we gain a vague impression that he is left a little out of it, and relegated to a subsidiary place in the composition and the general values of the family group, there may be a justification in fact for our impression. The author of the description in the Royal Academy catalogue of 1910, assumed that the husband (an outsider, after all) was, in his conspicuous central position, altogether of the family. Seeing, however, the clannish motif of the group, and its

purpose of commemorating, at all costs, the children of Richard Beaumont, of Beaumont Whitley, there can be little doubt that the gallant officer, connected only by marriage with the family, is included as it were by courtesy and as an appendage of the group.

The National Collections now represent Romney in his various phases:—*Jacob Morland*, c. 1763 No. 1906; *Mr. and Mrs. Lindow* of 1772 (1396); the new *Beaumont Family* of 1776-78 (3400); the *Lady and Child* of 1782 (1667); and for his latter period we have *Lady Hamilton*, c. 1786 (312), *Mrs. Mark Currie* of 1789 (1651) and *Mrs. Trotter* (2943) of the same year, in which he withdrew to Kendal. In *Jacob Morland* he appears the natural product of the Hudson school: quaintly stiff, unatmospheric and brightly coloured. In the *Lindow* portrait he gives us a glimpse of his most personal vision, honest, uninfluenced by academic fashion,

inventive as a colourist. Those who see in this portrait of 1772 the best of Romney's art, take it all in all, are not far wrong. Next year he went to Italy, and doubtless looked at Mengs and savoured the grand style. When he returned his accomplishment was doubled, though his vision was no longer intact. Yet he was still fresh enough to give his *Beaumont Family* its dignity and strength, and his *Mother and Child* of 1782 its truth and tenderness. English painters on the whole have no mean gift for painting childhood; and among their most perceptive flights this little girl of Romney ranges high. From that time Romney's art decayed, softening in structure, emptying of character. His earlier invention of cool, tonic colour schemes give way to obvious warm harmonies, his very brush work became intentionless, blurring form and ministering to sentimentality.

REVIEWS

A GOLD TREASURE OF THE LATE ROMAN PERIOD; by W. DENNISON; Part II of "Studies in East Christian and Roman Art"; (University of Michigan Studies, Humanistic Series, Vol. XII) (Macmillan Company), New York; 175 pp., 54 plates, 57 figures in the text.

This profusely illustrated monograph is the last work published under the name of Prof. Walter Dennison, of Swarthmore College, by whose recent death the study of archaeology in the United States has suffered a regrettable loss. It contains a careful description and full reproduction of thirty-six gold objects purchased by various collectors from a dealer in antiquities in Cairo in 1909 and 1912. The provenance of these objects is not known with certainty; but it is believed that they came from Sheikh Abāda, the ancient Antinœ, on the east bank of the Nile, opposite Eshmunein; the date of the majority (6th-7th century A.D.) is not inconsistent with the attribution, since the remarkable silk textiles from this site belong to the same period. Whether the whole group was actually found in one spot cannot be definitely affirmed, since the evidence rests on the statements of fellahin, whose transactions with the dealer were clandestine. The constituents of the treasure are as follows: Two heavy collars or pectorals, set with medallions and coins, dating from the 2nd half of the 4th century to the reign of Maurice Tiberius (A.D. 582-602); two large medallions in pierced frames or borders, once attached as pendants to the collars, and three smaller medallions; seven necklaces, a "breast chain", formed of pierced gold disks; two pairs of earrings and two single earrings; two armlets, several bracelets, and a portrait statuette of rock-crystal. The collectors to whom the treasure originally belonged were the late Mr. J. Pierpont Morgan, Mrs. Walter Burns, Mr. Charles L. Freer, and Herr von Gans;

but by gift or loan the great majority of the objects have already found their way into public museums. Mr. Morgan's series is to be seen in the Metropolitan Museum at New York; that of Herr von Gans has been presented to the Antiquarium at Berlin; Mrs. Burns has since the outbreak of the war generously given hers to the British Museum. The remaining objects, in the possession of Mr. Freer, will one day find a place in the gallery which their owner proposes to add to the Smithsonian Institution in Washington, so that ultimately the whole treasure, though widely distributed, will be available for study.

These remarkable gold ornaments from Egypt present numerous points of analogy with other "Early Byzantine" goldsmiths' work found singly or in groups at different places in the nearer East, and already published, notably with the treasures from Kyrenia and Mersina. They add in an important degree to the material which enables us in some degree to estimate the taste and craftsmanship of goldsmiths working in the period subsequent to the Hellenistic age. Belonging to centuries transitional between that age and the epoch of a matured Byzantine art, they derive much of their interest from the manner in which, in their narrow sphere, they reflect a wide and general orientalising tendency of the time. The craft of the jeweller had been amenable to eastern influence from very early times: the Orient, rich in gold and precious stones, and always devoted to splendour of personal adornment, may be said to have set fashions to the West almost from the dawn of history; in later times Egypt, and, above all, Persia, maintained this old initiative to the full, and, the resistance of Greek genius once overcome, transmitted technical methods and designs

to a Europe grown passively receptive of suggestion. The final triumph over the Hellenic spirit, with its clarity and consistent logic, was in many respects a reactionary movement; but there was at least some gain to balance loss. Colour in flood, gems in mass, gold in expanse might seem to bring back a purely barbaric taste; but these things were adapted to the ceremonial life of Eastern and barbaric courts, where the essential was to impress from a distance, not to produce an intimate effect; while the clever use of contrasted light and shade in pierced designs resulted in admirable pattern. Splendour and profusion can never replace a logical and clear design, but they may suffice to keep an art not unhealthily alive. The weakest point in the jewellery which dominated the post-Hellenistic era in the Byzantine provinces is, perhaps, a certain flimsiness and insincerity, at variance with the traditions of an honest workmanship. The broad gold surfaces are often so thin as hardly to support the large gems they carry; we sometimes have the feeling that this work is *pacotille*, not strong enough for wear, and produced for mere display.

The present treasure may be held to illustrate more than one of these considerations. We may take as specially characteristic the pierced breast-ornament or collar presented by Herr von Gans to the Antiquarium. This form of personal ornament was early adopted by Greek jewellers in the South of Russia, whose patrons were the local chiefs and princes; it underwent Persian influences, and reached gorgeous development in such types as that of the Petrossa treasure. The example at Berlin, which might till recently have been compared with another collar from Egypt in the collections of the Hermitage at Petrograd, exhibits defects and qualities of this jewellery. The gold panels are delicately pierced with continuous foliate designs; but they are overburdened with clumsy settings for a too great wealth of pearls and coloured stones; while the pendants fringing the lower edge seem to drag all down like the weights on a fisherman's net. Other objects in the treasure are only less instructive. Such are the two voluminous earrings (Nos. 18-20), the single bracelet (No. 34), where the massed gems upon the front produce the effect of a small ephod; and the pair of bracelets in the Morgan collection (Nos. 28-29), in which the gems and pearls seem almost "plastered" on, so dense is their arrangement. In all these cases, however, effects which would be garish under the conditions of our western civilisation, fell doubtless more harmoniously into their places in the brighter environment of the East; the same may be said of the heavy golden pectorals (Nos. 1 and 3), to which allusion is made below. The favourite stones are throughout plasma and sapphire; the

former usually cylindrical, the latter without facets. These gems are almost always accompanied by pearls threaded in rows on gold wire or revolving singly upon gold pins. The stones are for the most part inserted in plain box settings, but are often fixed by claws, and foils are said to be used. A like predilection for pearls and similar methods of attachment persisted in the countries and islands of the Eastern Mediterranean through the later middle ages into modern times. We may instance the rings and other ornaments of the 14th century found at Chalcis in Negropont, which show a use of pearls evidently influenced by old tradition, and continued even later in what is often called "Adriatic Jewellery".

Not the least interesting objects illustrated in this volume are those which have no gems or pearls, but produce their whole effect by the treatment of gold surfaces. Attention may be drawn to the pectorals of the Morgan and Von Gans collections (Nos. 1 and 3), more remarkable for mass than beauty, and set with numerous coins round a large central medallion; to the detached medallion of the Freer collection (No. 2), with its interesting openwork border and band of applied vine-scroll; to the medallion (No. 8) with pierced border in a style recalling that of other Roman medallions of the 3rd and 4th centuries, familiar to us from Riegl's elaborate study on late Roman industrial art; to the bracelets (Nos. 26 and 27), in which the pierced work is as delicate as that of a late Roman fibula, reproduced by Riegl, in the museum at Klausenburg; to the medallion with the Annunciation (No. 4), of which the broad pierced frame is in the style of the 6th century; and to the great "breast chain" (No. 15) presented by Mrs. Burns to the British Museum, composed entirely of pierced medallions in two designs based on palmette derivatives, an object well illustrating the sumptuous aims of a half-Asiatic art. We may specially notice the bracelets (Nos. 26 and 27) with their ornament of birds enclosed in the interspaces of a discontinuous fret, because this is one of those universally popular motives, shared by various arts, which travelled very far afield, and imparted a Syro-Egyptian influence to early Western design. Employed in Hellenistic times, by the early Byzantine period it had pervaded decorative sculpture in stone, painting, woodcarving and goldsmiths' work, and was transmitted into the Frankish dominions, to survive until the supersession of the Romanesque by the Gothic style. The connection of the motive ornamenting these bracelets with decorative sculpture reminds us that their technique is in like manner common to both arts; the *transennae* of pierced marble at Ravenna seek by just the same system to relieve against a dark ground of shadow a pattern cut out in a light plane-surface. It has been observed

above that the intrusion of this principle was one of the signs marking the advance of oriental influence over the field of Hellenistic and Roman art.

From the evidence of the coins, and from comparison with works of art of which the period is known, the treasure can be assigned a date in the latter part of the 6th century, though it must be remembered that the group here regarded as a whole is not homogeneous, including as it does a proportion of objects belonging to earlier centuries of our era (Nos. 8, 24, 44, etc.). Most, if not all, of the jewels were probably made in the country in which they were found, for Egypt, or rather its chief city, Alexandria, was perhaps the greatest centre for goldsmiths' and silversmiths' work on the shores of the Eastern Mediterranean. Were their provenance unknown, it might be an open question whether they might not equally well have been produced further north, for instance, in the area under the influence of Antioch; the intercourse between Syria and Egypt at this time was close, and since identical designs and technical methods were common to both countries, internal evidence is often of little avail.

This volume is welcome as an example of conscientious work in the exploration of a field comparatively little known. The author's thoroughness is especially shown by the care which he takes to illustrate methods of fastening and setting, and other technical points, and to set out in accurate drawings the elaborate pierced designs; numerous figures in the text are devoted to these purposes. The book brings together materials for the history of jewellery indispensable to future historians of the craft. It is interesting to observe, in conclusion, that this is not the first monograph on the art of a post-classical period issued under the auspices of an American university. This is an encouraging sign, and seems to mark a growing appreciation of a fact, still imperfectly recognised among ourselves, that the debased epoch must be no less exactly studied than the classical, being equally a link in one great historical chain.

O. M. D.

DECORATIVE TEXTILES; by GEORGE LELAND HUNTER; xxii + 458 pp., 258 illus., xi plates in colour. (J. B. Lippincott Company) £5 15s. net.

In the middle of last century, when histories of ornament were written, the type regarded as ornament *par excellence* seems to have been that associated more particularly with architecture. People in this frame of mind brushed aside much of the supreme decorative inspiration of mankind. Broader views are now taken, but we cannot very well expect them to give us, in exchange for those older books, others more in keeping with the ideas of to-day. In our times a critical history of ornament would be a task of formidable range, and no single writer mindful of mortality would be likely to attempt it. Collaborating authors

would find it no less forbidding; the various music would be sure to defy all efforts at reduction to harmony.

Within the possible limits of human effort, the nearest approach to a connected history of ornament would probably be one which would confine its scope to textile design. Weaving is one of the few handicrafts essential to mankind. Whether in primitive or in super-civilised humanity, the faculty for pattern-devising finds wide scope when textiles have to be made. The slightest variations in the manner of arranging the threads will give rise to a kaleidoscopic series of decorative forms such as no other branch of human handiwork can show.

The facility with which stuffs can be carried from place to place, and the adaptability of the loom and the needle in all regions alike, have combined to cause decorative motives invented at one end of the world to find their way incontrovertibly to the other. This has made divergence of view so often the rule rather than the exception and leaves the unskilled in doubt whether one piece of work was made in the 5th or the 15th century, and whether another had its origin in Spain or China.

When the solutions offered to such points meet with general acceptance, then a history of textiles will provide a reliable and comprehensive survey of design in all ages and lands.

To say that Mr. Leland Hunter has not fulfilled any such task would be uncalled for. The book is mainly a reprint of articles from his pen written during the years of the war for the "Good Furniture Magazine" of America. No captious reader must expect more than it offers to give him. The author has not sought to lead him into the tedious and thorny paths which must be trodden by those who essay the task of carrying human knowledge to fresh limits.

At the same time it may safely be said that no reader of the book need put it down without finding in it something he did not know before. One reflection which will be borne forcibly on many readers is that America has been very wide awake in the region of high-class industrial production during the years when Europe has had sterner matters to think of.

Some of the silk fabrics and other materials afford evidence of a rapid and remarkable development in the sumptuary textile industries of America. In fact, the editor of the series which this volume inaugurates states in a prefatory note that chapters written even so recently as three or four years ago have called for revision in order to keep pace with new progress. This state of things will be attributed in some degree to the enlarged opportunities enjoyed by the American public for becoming familiarised with the best work of the past. The American museums,

of which the last twenty years have witnessed the phenomenal growth, backed by an apparently bottomless purse, are beginning to make their weight felt. The manufacturer, with his finger on the pulse of the public, detects the new symptoms, and is shaping his course accordingly. Perhaps one day more of us will wake up over here to the elementary fact that art is not merely and solely a matter of taste, but a matter of education as well. If we do, we shall find out for ourselves what some of our neighbours have long ago discovered, that the public galleries of London are second to none in the world in the opportunities they afford of learning what the past has to teach us. If we do not, America may become the home of some of those art-industries which are at present struggling to keep their heads above water with us. Many of the copious and excellent illustrations of the book show how good modern design can be, and some few how bad. Crane's Macaw (p. 375) and Morris' wall-papers (p. 352) we may still claim as belonging to our times, although they seem even now to be gliding into history, where we may be sure they will hold their own. Among others which should not be overlooked are M. Aubertin's frieze (p. 366), silk fringes (p. 395), French designs made in the war zone in 1916 (p. 342), and American patriotic wall-papers (p. 392).

Some of the best parts of the letterpress are the author's descriptions of modern materials and methods, and at times his criticisms are in a mildly caustic vein which his countrymen will know how to appreciate: "The value of a work of art does not, and should not, depend upon the value of the materials that compose it"; "Modern wall-papers surround us with obtrusive stupidities repeated a thousand times"; "The voice of William Morris crying in a decorative desert". From the portions dealing with history it is evident that the author has browsed in many fields, and some may think that a genial and picturesque variety has had greater charms for him than the dry light of unchallenged authority. He rambles along—always entertaining and indulgent—not disdaining to notice such lesser commodities as tassels, fringes, and bandboxes. Wall-papers and matters more faintly allied to the weaver's craft, such as tooled and "illuminated" leather, do not escape his notice.

But we will not rob his readers of the element of novelty and surprise by taking to ourselves a more obtrusive part than that of a humble sign-post to the pleasant by-ways through which he conducts them.

THE EARLE COLLECTION OF EARLY STAFFORDSHIRE POTTERY;
by MAJOR CYRIL EARLE, T.D.; (A. Brown and Sons), 52 2s. 11.

The collection described and fully illustrated in this volume consists in the main of Staffordshire earthenware of all periods, from early times to the

beginning of the 19th century, and offers a fairly complete representation of the various types. Of the work of the Staffordshire potteries it may be said that so long as, and to the extent that, it remains untainted by external influences, it arouses a certain sympathetic interest, but this interest diminishes as, with the progress of time, the self-conscious imitation of costlier materials or of more sophisticated styles of art became the rule. Thus, for instance, the slip ware dishes of the Tofts and others, such as that in the Earle collection with four rudely-traced busts of Charles II, are often frankly ugly, but with their mellow tones and sincerity of design they are seldom quite unpleasing. The same may be said of the Astbury ware, with its artless decoration of reliefs, applied and stamped in white clay on a red body, of the Whieldon types, in which decoration was limited to the fortuitous commingling of soft colours with the running of the glaze, and of the early salt-glaze wares with their shapes controlled by the uses for which they were destined. The shapely salt-glaze jug dated 1739 and the tortoise-shell teapots (shown on p. 107) may be cited in support of this contention. Again, the earlier of the earthenware figures—the peasant-boys and girls, the sportsmen and animals, the Hogarthian Toby jugs—are often modelled with undeniable skill and deserve attention as perfectly sincere creations of their makers.

On the other hand the salt-glaze ware, with gaudy enamelling in crude imitation of porcelain, the black basalt teapots of ungainly "classical" forms, and the childish puppets of the later potters, intended to represent classical or scriptural subjects seem hardly worth the trouble of collecting them.

With the object presumably of producing an imposing volume covering as wide a field as possible, Major Earle has prefaced his catalogue of Staffordshire pottery with a patchy agglomeration under the title "Evolution of the Potter's Art", dealing with collections of prehistoric and mediæval pottery, and of Worcester, Chelsea and Derby porcelain, deposited like his own in the Hull City Museum. As a repertory of illustrations the volume is not without usefulness, though the numerous coloured plates are further even than usual from giving a true impression of the objects represented. The text is freely sprinkled with errors and irrelevancies. Allusions to history, often inaccurate, are dragged in by the heels. Thus we are told that a delft plate dated 1745 "would be made in the reign of Louis XIV of France" (on another page, by the way, it is stated that the same plate is dated 1764); a honey-jar has the date 1774, "the year when the historical chests of tea were thrown overboard at Boston", and "the mug dated 1804 was made the year before the battle of Trafalgar."

The red stoneware of the Elers and Astbury

period is described as having been inspired by "Japanese productions". "Blue-decorated" German stoneware is ascribed to the "15th and 16th centuries". The 12th century is given as the date of some enamelled Hispano-Moresque tiles, from Meaux Abbey, near Beverley, of the usual "cuenca" type of the 15th century. The inclusion of "baked cubes from tessellated pavements" amongst "earthenware vessels" is at least a curiosity of phraseology. To find a pair of figures of Apollo and Paris assigned on p. xxiv to Lakin and Poole and on p. 164 to Wood and Caldwell is disconcerting, whilst one cannot but suspect that the figures of Mercury and Hercules shown on p. 68 and there ascribed to Leeds are really of Italian origin.

R.

ATTIC RED-FIGURED VASES IN AMERICAN MUSEUMS; by J. D. BEAZLEY; x+236 pp., 118 illust.; Cambridge, U.S.A. (Harvard University Press), London (H. Milford), 30s. n.

That a book whose advent has been so long expected, and whose author's methods are so well known, should bear this title reminds one of a distinguished person attempting to travel incognito. The title suggests a descriptive publication of certain vases; the book contains a very complete account of the red-figure period on new and controversial lines. Any reader wishing to acquire knowledge of the contents of American museums will have to seek elsewhere for detailed information, though it is here he can best learn what is worthy of study. The vases serve to introduce the real subject of the book, their painters; of these some are familiar and known to us by their signatures, but the majority are presented to us for the first time, and known only through a series of works apparently by the same hand. In each case the activity of the painter is described, his place in the development of vase painting indicated, and a list given of the works assigned to him.

The identification of an anonymous painter by his style has been practised tentatively by previous scholars; its process is, as the preface points out, the same as that involved in attributing an unsigned vase to a known painter; but Mr. Beazley has employed it with such far-reaching and on the whole such convincing results as to make it practically equivalent to a new method. The results of the method may occasionally be questioned, for the attribution of some of the vases will provoke disagreement; the method itself may be mistrusted as liable to abuse by scholars lacking Mr. Beazley's intuitive insight and wide experience; but to condemn the method would be to deny the only way by which real progress in this study can be obtained. Its proof is that this book, where it is applied for the first time, is also the first comprehensive history of the period.

In spite of the fascination red-figure vase painting has had for archaeologists, its development has never been fully discussed, but some

phases have been elaborated at the expense of others. The cup-painters, for instance, have been worked at over and over again, the archaic and particularly the ripe archaic period has come into disproportionate relief while the succeeding free style has been left in the background. Furtwängler-Reichhold's invaluable publications showed something of what might be found in the blank spaces, but left our knowledge still incoherent. This book covers the whole of red-figure vase painting as far as the Meidias Painter at the end of the ripe-free style, bringing into place a large quantity of vases both famous and obscure, and showing the real significance of the work of the painters already known by reconstructing the activities of their colleagues.

The early archaic period is made particularly attractive by the descriptions of the delightful and often naive individualities of its painters; the fastidious Epiktetos is contrasted with the Euergetes painter who "is not a bad painter, although he is very easily pleased", and followed by Skythes "a merry-andrew: the Pauson of his time, who purposely paints men worse than they are". Similarly in the ripe archaic period, the section on Douris gives a pleasing picture of a rather affected young painter degenerating into middle life when "the exquisite of yesterday becomes the conventionalist of to-day . . . scrupulously neat, highly accomplished, sleek, decent and dull". Several chapters are devoted to the painters of cups and "pots" in the ripe and late archaic periods who divide themselves into groups and schools such as the academic school noticed in Chapter VII and, later, the mannerists of whom the most arresting is the Pan Painter. There follows the important period of the transition from late archaic to early free style; it is shown how, in spite of the increased facility and stateliness of the vase painting of the later period, its degeneration had set in because it became dissociated from the more ambitious forms of painting. Of great value also are the notes upon the evolution of the various shapes of vases which occur in the text, though there is no means of tracing them in any of the indices.

The illustrations are numerous; many are of unpublished vases, both in America and elsewhere; some are better versions of vases already published. A certain number are line blocks, in which case their deficiencies are supplemented by descriptive notes. Occasionally the reader is tantalised when a vase of which no illustration exists is chosen to give the painter his nickname, as in the case of the Bowdoin Eye Cup and the Boston Tithonos.

When the book has been read the impression left of the painters and of their personalities is so vivid that the reader who cannot accept them must feel himself the loser; the new painters

become people more entertaining than the old had been, and the old are made more intimate by the suggestion of their relations to pupil, master and rival hitherto unknown.

W. L.

ONE HUNDRED EARLY AMERICAN PAINTINGS; by H. L. and W. L. EHRLICH; 176 pp., 100 illust.; New York (Ehrich Galleries), \$5.

Messrs. Ehrich's interesting compilation gives us, perhaps, the missing clue to Mr. John Sargent's provenance. Not that his antecedents were ever as dubious or famous as those, say, of the Van Eycks; but still there was a something in his artistic composition not fully explained by his Parisian training. His technique might be traced clearly to the studios in Paris, but the individuality of his vision of atmosphere and people was hardly accounted for as easily. Now, however, thanks to the Messrs. Ehrich, we can follow the thread that leads us to his spiritual home.

We cannot at the moment claim to have found an unbroken thread, stretching all the way. But none who, in this book of early American portrait painters, studies the work of John Neagle and Thomas Sully will miss the affinity between these artists and Mr. Sargent. Sully was born in 1783, and died in 1872; his disciple Neagle, born about 1796-99, pre-deceased his teacher by seven years, duly allowing for its place in time and artistic convention, the latter's portrait of *William Strickland*, dated 1829, might be by the brush that painted *Lord Ribblesdale* in the National Gallery.

Pursuit of artistic pedigree is, perhaps, interesting enough to excuse investigation of the provenance of Sully and Neagle, and so, indirectly, Mr. Sargent. Neagle's artistic parent, as far as we can tell, was Thomas Sully, his senior by some fifteen years and his father-in-law. Neagle, who was born at Boston, Mass., fell under Sully's influence, at Philadelphia, by 1820, as a young man of about 23. Apparently he settled there, dividing the best patronage with Sully, who "painted the pretty women" while Neagle saw to "the virile men". From the evidence before us we consider that Neagle's provenance is all contained in Sully.

But Sully's artistic make-up is more complex. Going from England to America as a baby, he studied first under H. Benbridge (a follower of Mengs and Battoni), next under Gilbert Stuart and finally, in 1809-10, Benjamin West and doubtless his English contemporaries in London. The main influences apparent in Sully's work are Lawrence, West and Stuart, in that order; but he must not be dismissed as merely a derivative; there is a distinct touch of the Sargent-like quality of vision we have noted in his pupil Neagle, and curiously enough a hint of Raeburn. This may partly be explained by referring next to Gilbert Stuart's artistic formation. Stuart was Sully's second master, as we have said; and Stuart's first master was one Alexander, a Scottish

painter visiting America, who took his young pupil, aged eighteen, back to Scotland with him in 1772. Stuart stopped in Great Britain over twenty years, long enough to imbibe something not only from the fountain West, to whom all young aspiring Americans repaired, but also from Reynolds, Gainsborough and Raeburn, towards whose art his own Scottish master and his sojourn in Scotland may have predisposed him. In Stuart we can see barely a trace of the quality which in Sully, Neagle and Mr. Sargent we will take leave to call American. Nor can we claim that a distinct racial temper appears in West or Benbridge, who both were Italianate and eclectic. But in Sully's work the influence of Lawrence (strongly marked in his *Mrs. Mathers* and *Mrs. Middleton*, pp. 127, 128) is obviously crossed with a quality which, as far as we know, comes out in no European art. This racial temper is marked in *Charles Manigault* (p. 129) a romantic chiaroscurist sort of Sargent, and in the pretty *Aunt Sabina* (p. 133), which really might be some Vanderbilt or other, by Sargent himself. The Raeburn influence on Sully, in part transmitted, as we suggest, through Stuart, and partly received direct when Sully was in England, is pronounced in his *General Jackson* (p. 135).

Summing all this up we conclude that the quality which we all recognise in Mr. Sargent, and which distinguishes his portraiture, is an American racial characteristic, as defined and unmistakable as the temper that stamps an English, Dutch or Flemish portrait as peculiarly national. This distinct American contribution, as far as Messrs. Ehrich's valuable book entitles us to judge, first appears, so formed as to be reckoned with, in Thomas Sully. He therefore may be considered John Neagle's artistic father and Mr. Sargent's grandfather. The ultimate ancestry of these three painters' way of seeing men and atmosphere can no more be determined than that of Samuel Cooper or Gainsborough, Van Dyck or Hals, Rigaud or Bronzino. Such things are, finally, ethnological and climatic.

S. L. Waldo shares with Sully and Neagle the chief interest of this book, in the sense that his portraits are more directly interesting and non-reminiscent than most. Born in 1783, he went to London in 1806, there infallibly repairing to West and Copley. After three years he went home and settled in New York, dying in 1861. His *Mrs. Van Zandt*, presumably a middle period work, and *Charles Avery*, a late one, are striking portraits. Jeremiah Theus (1720?-1774) reminds us somewhat of Ramsay in his *Mrs. Mathewson*. Copley, of course, is fairly known in England. Were all his portraits on the level of *Dr. Shearer*, he would rank with Stuart, who also is unequal.

We rather wonder why no place is given in the body of the book to Smibert, an indifferent

painter, it is true, but one who exercised considerable influence on the earliest portraiture in America. One suggestion we would offer in the matter of the indexes. In addition to the alphabetical dated list of painters a chronological list would be of value, as also would be an index of portraits.

C. H. COLLINS BAKER.

CATALOGUE OF THE LE BLOND COLLECTION OF COREAN POTTERY; by BERNARD RACKHAM; (Victoria and Albert Museum, Publication No. 126c, 1918), 3s. 6d.

Collectors of Oriental pottery in this country, and, for the matter of that, elsewhere, have been slow to give the old Corean wares their due, and the Victoria and Albert Museum is to be congratulated on having issued, under the competent hands of Mr. B. Rackham, the first English publication to deal with them as a separate entity. The Chinese as far back as the 12th century bore witness to the merit of these wares by comparing them with their own Ju and Ting porcelains, which are among their classic types. This flattering comparison we know from actual specimens to be justified as far as the decoration of the Ting ware is concerned; and we may assume that it was not less just with regard to the colour and glaze of the Ju ware, although authentic examples of the latter are practically unknown. Indeed, we rely to a great extent on the Corean celadons for a reflected image of the almost fabulous Ju porcelain.

The Le Blond collection is a fairly representative series of Corean pottery, mainly of the earlier and more interesting periods. If it is not distinguished by many pieces of outstanding importance such as exist in a few private collections here and in America, it serves its purpose well in illustrating most of the types made in Corea, from the early grey Sylla pottery to the fine celadon green and white wares of the Korai period; and there are not lacking small pieces of exquisite form and colour to suggest what height of excellence the old Corean potter was capable of attaining. Some of the bowls, with lightly carved or modelled designs "in the style and fashion" of Ting ware, have a lovely bluish-grey celadon glaze of most satisfying tone and with a softness of texture which rivals polished jade; and the typically Corean "mishima" decoration, inlaid in white and black clays, is also well illustrated. The specimens are "grave goods", and can be traced with certainty to the classic Korai period, thus providing us with interesting subjects of comparison with the contemporary Sung and Yüan wares of the Chinese. It will be found, too, that traditions of the T'ang potters have been preserved in Corea. They are noticeable in the suggestion of Western classical forms in some of the vases and also in the cup-shaped mouth which is so characteristic of the T'ang vessels. Among the earliest pieces of the Sylla period is one partially coated with a greenish glaze resem-

bling that of the so-called "Han porcelain", which is, strictly speaking, neither Han nor porcelain, but belongs to a period immediately following the Han dynasty and, though containing the elements of porcelain, is still in the opaque, dark-bodied stage.

There are, too, many specimens which raise interesting questions such as the student loves, some certainly Chinese, others uncertainly Corean; for it is clear that Chinese wares were in use among the Coreans of the Korai period, and Mr. Rackham has exercised a wise discretion in leaving the question open in many cases. There are, for instance, several "temmoku" bowls with the dark body of the Chinese Chien yao, and others again with a light-coloured body of less certain origin; and there is a covered bowl and stand (No. 118) of thin porcelain, with lustrous reddish-brown glaze which we cannot consider yet as finally placed. Whether Corean or Chinese, this last is a singularly refined and beautiful specimen of the potter's work. In most cases a shallow footrim and slightly convex base, with traces of sand supports, are characteristics which enable us to place the celadon and white wares as indisputably Corean; and there is no less certainty about the origin of a series of delicate porcelains of singular lightness and purity considering the early period of their manufacture. These have a body of dry, sandy paste, which becomes reddish brown in exposed parts; they are light to handle, highly translucent and covered with a soft-looking glaze of faint blue tint deepening to a decided blue in the hollows where it has run thickly. This dainty material has been used with great skill by the Corean potter, especially in the small but beautifully shaped dishes and bowls. This much underestimated craftsman had a touch of his own which cannot fail to strike the student of the collection. The outline of his bowls, for instance, is distinguished by a peculiarly satisfying curve, which gives them character and grace and at the same time shows the potter's mastery over his plastic material.

Much more will be heard of Corean pottery, and its literature is likely to be swollen by contributions from America, where it has already received some attention; and Mr. Rackham is to be congratulated not only on being the first to make its qualities public in this country, but on having produced in his catalogue a full and reasoned study of the subject which does the greatest credit to the Victoria and Albert Museum. The introductory matter has been carefully compiled from all available sources, and the description of the individual objects, though naturally a few of the attributions will be disputed, is admirable. Add to this a positive wealth of good illustrations (including a fine coloured frontispiece) and a very moderate charge for the book, and we have quite the ideal museum catalogue.

R. L. H.

THE GLASS COLLECTOR, a Guide to Old English Glass; by MACIVER PERCIVAL; xvi+288 pp.; (Herbert Jenkins, Ltd.) 6s. n.

This book, as appears from the preface, is written mainly for the "minor" or "budding" collector, and people answering to this description will find in it much interesting and useful information both in the chapters devoted to the various types of drinking-vessels, etc., and in those dealing with such topics as frauds and fakes and manufacturing and decorative processes. They will not, perhaps, be greatly concerned with the Venetian beginnings of English glass or Greene's "forms" and similar matters, which appeal chiefly to the expert, but will desire rather to know all the kinds of English glass which they may reasonably expect to pick up at the present day. From this point of view it cannot be said that the illustrative plates are quite adequate. There are very few illustrating the glasses with air-spiral and white-spiral stems, and these give a very incomplete

idea of the various types of glass found in these two series. The case is the same, to a greater or less degree, with other important groups, and in a second edition the plates might well be increased and made more representative.

The chapter on "Prices" is already obsolescent, and, though perhaps of some interest as "history", is likely to cause disappointment to the beginner, who will find that nearly everything at all desirable has gone up in price considerably since this chapter was written.

There are a few omissions, nothing being said, for example, about the beautiful candlesticks and tapersticks with baluster and spiral stems following those of the various wine-glass series, but on the whole the merits of the book far outweigh its defects; it is generally free from dogmatism on doubtful or controversial points, and contains sound practical advice as to the formation and development of collections of Old English glass.

A MONTHLY CHRONICLE

ANCIENT ART OF THE EAST.—Ancient art of the east provides a novel and attractive exhibition at the Leicester Galleries. Precious fragments of ancient Greek and Egyptian sculpture mingle happily with Indian bas-reliefs of the 3rd century and Chinese sculpture of the early middle ages. The public has been used to find these types separate, each in watertight compartments of its own, and it will enjoy the opportunity for a comparative study. It will perhaps be most pleasantly surprised by the attractive nature of the Indian sculpture, though surprise is not a strictly reasonable feeling when we consider how rich our little known national collection is in this kind of Indian art. Ceramics are represented by Persian and Chinese pottery of various periods. Of the former, two little bowls with neat, calli-

graphic decoration in still black under a turquoise glaze are particularly attractive, while among the latter a spirited ridge-tile figure of Han Hsiang Tzū with his flute is conspicuous. This last is not very ancient art; but the more archaic periods of China are exemplified by some early bronzes.

MR. JOHN LANE (Bodley Head, Vigo Street) asks anyone possessing works by John Zoffany, R.A., to communicate to him the names of the subjects of the pictures and the measurements of the canvases, and, if possible, to send him silver print photographs, 8in. by 6½in., of such pictures. Mr. Lane has in preparation a book on Zoffany, which is being written by Lady Victoria Manners and Dr. George Williamson.

LETTERS

MR. MACCOLL AND DRAWING

SIR,—Mr. MacColl has entertained the readers of *The Burlington Magazine* for so long by his account of my articles and by his own theories that I imagine a short reply from me is all that your readers will have patience for.

Mr. MacColl is an extremely able advocate, and if the subject in hand were of a kind which admitted of the precision of a legal document his assistance would be invaluable. What, however, I and some other enquirers are endeavouring is to analyse and describe certain extremely elusive psychological phenomena—namely, our reactions to works of art. We do not doubt that these

reactions are very complex and we are trying, by eliminating certain variable conditions, to arrive at some idea of the fundamental æsthetic reaction. In attempting this we are using language to adumbrate certain states which are not exactly definable in language. All I expect to do is to make shots at a mark from different angles of approach in the hope that others who have similar æsthetic experiences will find that I am able to assist them to realise more clearly the nature of these experiences.

But I cannot as yet hope to lay down so completely logical and coherent a position as would

compel the reluctant intellectual acceptance of those who, like Mr. MacColl, do not appear to share the experiences of which I treat. In exploring so new and difficult a field as æsthetics, it is certain that for a long time to come we shall have inconsistencies in our statements which will allow of mis-interpretation by any sufficiently determined and ingenious opponent. Such criticism as Mr. MacColl's may, I hope, enable me to improve my terminology, which is at present, I regretfully admit, far from complete, but it will not, I fear, help me to arrive at a clearer notion of the fundamental questions that interest me.

Mr. MacColl is mistaken in thinking that I admire distortion for its own sake and in all circumstances. Were I an amateur of the forensic art, I might find a keen satisfaction in Mr. MacColl's distorted reflection of my articles; as it is I find it merely distracting.

It would be tedious and unprofitable to show throughout in detail the extent of Mr. MacColl's distortion of my ideas. I take a single example to stand for the rest. In my article I said, "By way of a *contrast* let us turn to Walter Sickert's exquisite drawing". Mr. MacColl's reference to this is, "But one *inclusion* is perplexing; that of a not very good example of Mr. Walter Sickert". I have underlined in the quotation the two words to which I here call attention.

In restating my theories for me, Mr. MacColl poses as fundamental the opposition between "significance" and "beauty", and thereby explains what I have a "right to consider". I do not think I have used the word significance and certainly never in the sense Mr. MacColl gives it; the word beauty I try very hard to avoid. If by beauty Mr. MacColl means the beauty of natural objects (and the word is frequently used of them), then we are rashly assuming that it is of the same nature as æsthetic beauty. If, however, he confines beauty to denote a favourable æsthetic judgment, then it is precisely into the nature of beauty that our discussion proceeds, and until we have agreed wherein it consists it will be unsafe to use the word.

Owing to this unfortunate restatement of my ideas by means of two words, neither of which I used, and about the meaning of both of which Mr. MacColl and I are at issue, I fail entirely to recognise myself in Mr. MacColl's reflection.

But let me pass to one or two definite criticisms. First with regard to representation. Whatever Mr. Clive Bell may have said, I personally have never denied the existence of some amount of representation in all pictorial art. I have always admitted the purely representative nature of the presentment of the third dimension on the flat surface of a picture. What I have suggested is that

the purer the artist the more his representation will be of universals and the less of particulars.

I may sometimes have used the word representation in opposition to design to denote more or less particularised representation, but I think in its context this use or misuse of the word is sufficiently clear.

Secondly, my use of the word "unit". Here at last I can gratefully acknowledge Mr. MacColl's assistance. I used the word loosely to describe the subordinate unities in the whole texture of a design. I have sometimes used for this the word division, but this hardly suggests sufficiently the idea of repetition or recurrence. I said that the modern artist had increased the size of the unit of design, meaning that the whole pictorial unity was built up with a smaller number of such subordinate unities. An analogy from architecture may perhaps make clear what I meant. In early Renaissance architecture — Bramante's Palazzo Venezia at Rome, for instance — the unit or division of design is the story; in each story we have the pilasters repeated. In Baroque buildings — as, for instance, the façade of S. John Lateran — we have the whole height of the façade treated as a single division, with pilasters going the whole height. Phrase might be a better word on the analogy of literature and music, or perhaps the rather vague word division will have to suffice. I think that, other things being equal, there is an æsthetic merit in reducing the number and amplifying the sweep of the divisions in that the unity thereby attained is more immediately apprehended.

Yours faithfully,

ROGER FRY.

"A PRE-REFORMATION CHALICE AND PATEN"

SIR,—With reference to the article on "A pre-Reformation chalice and paten" in the June number of *The Burlington Magazine*, I would like to call attention to one or two points. The date assigned to the chalice, c. 1530, appears much too early, judging from the form and decoration. The cup of the 16th-century chalices was much more splayed than in the present example.

The chalice illustrated is most probably of provincial Irish make of over a hundred years later. I have come across several Irish chalices of this type bearing dates of the second half of the 17th century. The knop seems to be of an earlier form than of this period, but as these chalices were almost always made in three pieces screwed together, probably to make them more easily portable, it is not unlikely that the parts sometimes became interchanged, or possibly a provincial Irish goldsmith may have copied the knop from an earlier chalice. The convex lobes

on the base are usually found on late 17th or even early 18th-century Irish chalices.

It must be remembered that the form of the pre-Reformation chalice was, in the Roman Catholic church in Ireland, continued down to the 18th century and later.

The maker's mark is undecipherable in the illustration, but it is said to be WP. I have not come across this mark on any Irish silver, but it is not unlikely to be that of some yet undiscovered provincial Irish goldsmith.

The knob of these 17th-century Irish chalices was not always placed in the centre of the stem, but in many cases nearer to the bowl than to the base. The "uncommon feature" noticed about the knob of the chalice illustrated is simply caused by the stem having been put on upside down.

Yours faithfully,

M. S. DUDLEY WESTROPP.

National Museum, Dublin.

June 21st, 1919.

SIR,—Mr. Dudley Westropp's note on this chalice has been read by me with interest. Irish chalices of pre-Reformation form, dating from the 18th century, are usually taller.

Mr. Westropp's suggestion that the stem may have been put on upside down had been foreseen, but was proved to have been unworkable, *i.e.*, the screw will not fit by reversing the stem.

Yours faithfully,

E. ALFRED JONES.

"A LONG-CASE CLOCK BY JOSEPH KNIBB"

SIR,—In an article in the May number of *The Burlington Magazine* Mr. Herbert Cescinsky endeavours to show that Joseph Knibb must have been working simultaneously at Oxford and London. His evidence seems to consist, firstly, of a personal opinion about the dating of a clock inscribed "Joseph Knibb, Oxon fecit", and, secondly, the purchase of a London clock by Knibb "at a remote Oxfordshire auction".

Apart from the extreme improbability of the theory, the documentary evidence in regard to Knibb's connection with Oxford goes to prove that his stay in the city was in reality quite brief.

The first mention of him is an application to the city council, dated 1 February 1667, for admission to the freedom. Three days later "on the petition of the Smiths and Watchmakers the freedom of Knibb is denied".¹

Undeterred by this trade jealousy, Knibb turned to the University authorities with a view to becoming a "privileged tradesman", but his trade apparently not being like those of the printers, barbers, etc., which would allow him to be thus matriculated, a subterfuge was adopted,

¹ Oxford City Council Book, D f.48-48 v.

and on 24 August 1667 "Josephus Knibb an. n. 27 fil. Tho. Knibb de Claydon in par. Cropedy Oxon pl. [*i.e.*, plebis], Hortulanus Coll. Trin." is entered in the matriculation register².

Two months later, on 27 October 1667, on the Clockmakers and Watchmakers "setting forth that one Knibb a clockemaker who is noe Freeman hath taken upon him to sett up shopp in this Citty contrary to the ancient customes and priviledges", it was resolved that he should be suppressed³.

The final stage of this dispute is a renewed application to the city of "Joseph Nibb Clock-maker, who formerly sett upp shopp in the parish of Holywell in the suburbs of this Citty upon the Accompt of being a Gardner to Trinity Colledge" and upon his waiving the authority of the University, his admission to the freedom⁴.

Subsequently he takes as apprentices, on 13 July 1668, Peter Knibb, a son of George Knibb (Joseph's brother), of Farnborough, Warwick, and on 1 October 1669, a Thomas Smith from Bloxham, Oxon, the former for seven and the latter for eight years⁵.

This last, it is to be noted, is the latest mention of Joseph Knibb discovered in any connection with Oxford. If, as Mr. Cescinsky suggests, Knibb was working there as late as 1677, it is strange that he takes no more apprentices, while his younger brother, John, admitted to the freedom on 11 April 1673, takes no less than nine up to 1706, two of them in 1673 and 1675⁶.

Further, Joseph Knibb becomes a freeman of the Clockmakers' Company in 1670, and Peter, his apprentice, follows his example in 1677⁷, *i.e.*, a short while after the expiry of his term of seven years of service. It follows, therefore, that in the interval Joseph had migrated to London, taking Peter and possibly Thomas Smith with him. One thing is certain; neither of them took up their freedom in Oxford, as they must undoubtedly have done had Joseph Knibb been working in Oxford as late as 1677.

Mr. Cescinsky says that John Knibb became a freeman of the company "about 1685-1690". Britten gives no evidence of this, though he is careful to note the dates of all admissions, and as John worked all his life in Oxford it is very doubtful if he ever became a freeman of the London company.

Finally Joseph Knibb is said to be in occupation of a shop in Holywell parish, in the suburbs of Oxford, early in 1668. During the 17th century the university leased from Merton College a block of tenements on the south side of Holywell

² Archives Univ. Oxon., Reg. Matric. A. G.

³ City Council Book, D f.59.

⁴ City Council Book, D f.62 v.

⁵ Oxford City Hannisters (¹⁶⁶/₄) 1662-1699.

⁶ *Ibid.*, ¹⁶/₄ and ⁷⁴/₉. He was first proposed 3 Sept., 1672.

⁷ Britten, *Old Clocks and Watches* (2nd ed.), 642.

extending from the end of Broad Street for 92 ft., known as the Twenty-seventh house. In 1678, the earliest renewal of the lease subsequent to Joseph Knibb's arrival in Oxford, the occupier of the fourth tenement from the Broad Street end is John Knibb, and it is to be noted that his name is a correction subsequent to an erasure⁸.

It can hardly be doubted that Joseph Knibb removed to London for good and all early in the seventies, conceivably at the end of 1672, handing over his house and the business to his brother John, whose string of apprentices thus represents the continuance of the business in Oxford on his own account. As early as 1675 John was a churchwarden of Holywell Church⁹.

There is thus no evidence for the idea of Joseph's double connection with Oxford and London. Indeed, his rapid rise to fame in London, apart from the material evidence provided by such clocks of his that have survived, marks him out as a workman of the highest skill and merit, who sought a wider sphere for the exercise of his powers than was afforded him even by such enlightened surroundings as existed in those times in Oxford.

The mere coincidence that a clock signed "Joseph Knibb Londini fecit" was bought at a remote Oxfordshire auction proves nothing. Where the auction was held is not said, but if at the northern end of the county, it is at least satisfactory to find one instance of a prophet having honour in his own country.

The existence of a clock signed "Joseph Knibb att Hanslop" is interesting, because Joseph Knibb in his will, dated 23 August 1697, proved by John Knibb "superstes" 4 May 1712, leaves messuages etc., at "Hanslap" or "Hanslapp" in addition to lands at Farnborough in Warwick¹⁰.

Yours faithfully,

Oxford.

E. THURLOW LEEDS.

SIR,—In reply to the interesting letter of Mr. E. Thurlow Leeds, I think there is very little to say. I came to the conclusion that Joseph Knibb *probably* was established at Oxford and London simultaneously, as certain dates overlap. I cannot show the Oxford-signed clock to Mr. Thurlow Leeds, and if he objects to my opinion as to its date on the ground that it is merely a personal one, I can only say that one's opinions are, as a rule, personal, and mine was arrived at after a thorough examination of the clock itself. I was not aware that I cited the purchase of a Knibb clock in Oxfordshire as evidence of Knibb's Oxford domicile. I did not intend to convey any such impression.

An examination of Mr. Thurlow Leeds's

⁸ Archives Univ. Oxon., W.P. and 45.

⁹ *Hearne's Collections* (Oxf. Hist. Soc.), III, 406.

¹⁰ P. C. C. 94 Barnes.

evidences against my theory suggests some curious conclusions. Is it not possible that Joseph Knibb took no more apprentices after 1669 in Oxford because the Clockmakers and Watchmakers established their point that he was "noe Freeman"? The excessive indenturing of apprentices was something strongly objected to by the Clockmakers' Company and the records abound with prosecutions taken against makers on this account.

Is it not a fact that the London Freedom of 1670 would have covered the Oxford establishment after that date? Even Mr. Thurlow Leeds suggests that Joseph Knibb removed to London about 1672 (two years after his becoming free of the Clockmakers' Company), so we know that it covered two out of the seven years, at least. That Joseph Knibb actually made clocks and watches simultaneously in Oxford and London is absurd, of course, but that he did not relinquish his connection with the Oxford business I suspect for two reasons: (1) that the "Joseph Knibb, Oxon" clock to which I have referred is later than 1670, and that clocks signed by John Knibb are rare and always, as far as my experience goes, later than 1675. That John acquired the business as his sole property after this date I am quite willing to believe.

Yours faithfully,

HERBERT CESCINSKY.

WILLIAM CLARET, *Ob.* 1706

SIR,—In the collection of miniatures belonging to Earl Spencer there is a portrait of the Duchess of Portsmouth signed with the conjoined initials W.C.

In that of Col. Stopford Sackville at Drayton House there is a similar one representing the Countess of Northampton.

Two others are recorded in my notebook, one sold at Christie's signed W. C. and dated 1668, and another sold at Foster's signed W. C. and dated 1670. I do not know in whose collection either of these portraits now are.

It has been a puzzle for some time to whom to attribute these portraits, but by a process of selection, going through all the likely names, it has been a theory in my mind for some time past that they were probably the work of William Claret.

In this theory I find Mr. Goulding agrees, and he had, in fact, by similar reasoning reached the same point as that to which I had arrived.

Of Claret, however, hardly anything has hitherto been known.

Walpole is almost the only person who alludes to him, and all that he tells us is that he imitated Sir Peter Lely, "from whom he made many copies"; that a painting by Claret of John Egerton, Earl of Bridgewater, done in 1680, was

engraved and that he died in his house in Lincoln's Inn Fields in 1706, and, being a widower, made his housekeeper his heiress.

On another page in Walpole's anecdotes he alludes to a portrait of Samuel Malines by Claret which was engraved by Lodge.

At last, however, I have been able to discover Claret's will.

It confirms two of Walpole's statements—that of his death in 1706, and of the bequest to his housekeeper, and although it does not actually state that he resided in Lincoln's Inn Fields, yet the parish that is mentioned is that in which a part of the district is situate.

It explains, moreover, a curious difficulty that I had in my mind.

The miniature at Foster's was not signed WC or W. C.—as were the others—but with two W's interlaced and joined to the C, and the shape of the W with its cross strokes differing from the plain strokes of the other signatures was a mystery to me. Seeing, however, that Claret's initials were W. W. C., I surmise that he attempted in this instance to form a monogram.

The will is an interesting document, and adds an important piece of information to our knowledge of 18th-century painters. It reads thus:—

CLARET. Wolfgang William Claret of the parish of S. Giles in the Fields, County Middlesex, gent. I give and bequeath unto my niece, Anna Maria Claret, daughter of my brother Charles Francis Claret, living in or about Brussels or Stralend in Brabant, 4,000 guilders being principal money in the Lombard or Bank of Brussels with the interest due upon the same since my brother Anthony Claret's decease.

Whereas there is due from the Crown of Spaine unto my father Marke Claret deceased, and also unto my brother-in-law Anthony Le Dieu several sums of money and arrears of money and I having a lawful right and power to dispose of the same, I likewise give and bequeath unto my said niece whatsoever shall appear due either to my said father or brother-in-law, if she be living, but in case she be deceased, then I give every part and parcel of the above-mentioned money to the next heir of our family, also to said niece £10.

To the poor of S. Giles £4.

To the Society of Gentlemen meeting at the Vine in Long Acre upon Wednesday and Saturday in the evenings, unto everyone of the said Society a ring of the value of 10/-.

To Edward Bide Esquire a ring worth 20/-.

To Miles Fell a ring worth 20/-.

To my servant Grace Willis £3 for mourning.

To my loving friend Mr. Briggs a ring worth 10/-.

To Mr. Garrison and his wife each a ring worth 10/-.

To my true and faithful servant Mary Benning, whom I appoint and ordain my sole executrix, after my debts expenses and legacies are paid, all my estate, money plate etc. whatsoever.

Witnesses—Jacob Garrison, John Garrison, Miles Fell.

Will dated 17th August 1706.

Proved 5th September 1706 by the executrix.

Yours faithfully,

G. C. WILLIAMSON.

PUBLICATIONS RECEIVED

Publications cannot be included here unless they have been delivered before the 16th of the previous month. Prices must be stated. Publications not coming within the scope of this Magazine will not be acknowledged here unless the prices are stated.

Serial Publications will for the present be arranged here according to the ordinary periods of their publication, and only the latest number of foreign serials actually received will be entered, in order that foreign editors and publishers may learn which numbers of their publications have failed to arrive.

G. BELL AND SONS, LTD., London.

LAW (Ernest). *The Chesnut Avenue in Bushey Park, Hampton Court*; 46 pp., illust., broch.

HARVARD UNIVERSITY PRESS, Cambridge, U.S.A.

HOPPIN (Joseph Clark, Ph.D., F.R.G.S.). *A Handbook of Attic Red-figured Vases*, xxiv+472 pp., illust., 35s. n.

IMPRIMERIE DE L'INSTITUT FRANÇAIS D'ARCHÉOLOGIE ORIENTALE, Cairo.

CRESWELL (Capt. K. A. C., R.A.F.). *A Brief Chronology of the Muhammadan Monuments of Egypt to A.D. 1517*.

JOHN LANE, London and New York.

WILLIAMSON (G. C.). *Murray Marks and his Friends; a tribute of regard*; xviii+208 pp. and 22 plates, 12s. 6d. n.

LEAGUE OF ARTS FOR NATIONAL AND CIVIC CEREMONIES.

HORABIN (T. L.), editor. *Rejoice Greatly: how to organise public ceremonies*; 43 pp., illust. in line and colour.

LIBRAIRE ANCIENNE HONORÉ CHAMPION, Paris.

LAMI (Stanislas). *Dictionnaire des Sculpteurs de l'école Française*; Tome 3^{me}, 495 pp., fr. 20.

PERCY LUND, HUMPHRIES AND CO., LTD., London.

PESEL (Louisa F.). *Stitches from Western Embroideries*; Portfolio No. 3, 47 plates in colour, 12s. 6d. n.

PRINCETON UNIVERSITY PRESS, Princeton, N.J.

MARQUAND (Allan). *Robbia Heraldry*, xviii+310 pp., illust., 810 n.

TECHNICAL JOURNALS, LTD., London.

RAMSEY (S. C.). *Small Houses of the Late Georgian Period, 1750-1820*, iv+16 pp. and 101 pp. of plates, 21s.

WALPOLE SOCIETY, Oxford.

FINBERG (A. J.), editor. *The Seventh Volume of the Walpole Society, 1918-1919. The Note-book and Account-book of Nicholas Stone*; xiv+200 pp. and 49 plates; issued only to subscribers.

H. D. TJEENK WILLINK AND ZOON, Haarlem.

VAN KALCKEN (Gustaaf). *Peintures Ecclésiastiques du Moyen-âge*, 7 pp.+25 plates, fr. 37.50.

PERIODICALS—WEEKLY.—The Architect, 2,640.

FORTNIGHTLY.—Bulletin of the Alliance Française, 93—Journal of the Imperial Arts League, 37—La Revista (Barcelona), v, 91—Vell i Nou, v, 93.

MONTHLY.—Colour, x, 5—Kokka, 348—Metropolitan Museum of Art, New York, Bulletin, xiv, 6—Les Arts à Paris, II, 4.

BI-MONTHLY.—Art in America, VII, 4—La Chronique des Arts, July—Boston, Museum of Fine Arts, Bulletin, XVII, 101—Mercure de France, CXXXIV, 506.

OTHER MONTHLY PERIODICALS.—Cleveland, Ohio, Museum of Art, Bulletin, VI, 4—Minneapolis, Institute of Arts, Bulletin, VIII, 6, and Index to vol. VII.

QUARTERLY.—Boletín de la Sociedad Española de Excursiones, XXVII, 2—Gazette des Beaux Arts, 699—Oud-Holland, XXXVII, 3.

ANNUALLY.—Boston, Museum of Fine Arts, 43rd Annual Report—National Art-Collections Fund, 13th Annual Report—Zürcher Kunstgesellschaft Jahresbericht, 1918.

TRADE LISTS.—The Fine Art Trade Journal, xv, 170—Maggs Bros., Catalogue No. 379, *Early English Literature, comprising poetical and prose works by authors born prior to 1700*—Norstedts (Stockholm), Nyheter, 5—T. H. Parker, Historical Catalogue No. 12, *Old Prints relating to Naval and Military Affairs*, pp. 266—Bernard Quaritch, Ltd., Grafton Street, Catalogue No. 353, *Early printed books*, 104 pp., illust., 7s. 6d.—Mr. Murray's Quarterly List, July 1919.

THE ISRAELITES WORSHIPPING THE GOLDEN CALF BY NICOLAS POUSSIN, 87 x 62



AN EARLY PICTURE BY NICOLAS POUSSIN

BY J. H. JOHNSTONE

THE picture which is here reproduced and which recently passed through the hands of Mr. Max Rothschild of the Sackville Gallery appears to be the lost original of an engraving by J. B. de Poilly. It had been surmised that this original was identical with the picture described by Félibien as having been destroyed in Naples by 1701, a fragment only having survived¹. But this was only surmise, and the exact correspondence between the picture and the engraving, together with considerations of technique and Poussin's known distaste for painting replicas of his pictures, puts the matter almost beyond doubt. It is true that Smith in his *Catalogue Raisonné* gives the dimensions as 5 ft. 8 in. by 4 ft. 5 in., which are not those of the actual picture. It is difficult however to make very much use as evidence of Smith's dimensions, as he sometimes included the frame in his measurements. There is no evidence as to whether Smith's description was based on the original or on the engraving, and the ownership was not indicated.

The picture is signed and dated N.P. 1629 and the technique is exactly what we are accustomed to expect from Poussin in his early years at Rome. The paint is in general very thinly laid on over a red bole ground which shows through in places. The influence of Titian in the colouring is evident. Shadows are treated as an intensification of the local colour, and there is a harmony about the whole work that suggests the Venetian painters. But other influences are also at work. In these student years Poussin was working his way through to complete self-expression, and he discovered gradually that the method of the Venetian school was not the idiom in which his thought could be uttered. Already here he is submitting to the severer discipline of the Raphael, Caracci, Domenichino tradition. In carrying

this tradition further he was himself destined to become the head of that French classical school which looks to geometry and a firm architectural construction to impose order on the chaos of Nature. It is essentially by clear and logical design that even an early work like this makes its effect. If the effect of the whole had depended on the dramatic fitness of the gestures or on the facial expressions of the actors, it would be a feeble work indeed. But realism in such matters was never an important thing in Poussin's work. His power, as he came more and more clearly to realise, lay in his ability to present his dramas on an ideal stage, in an atmosphere so apart from actual life that we never look for a direct appeal to our emotions. It is by his severely unified and logical design that he attains his end. Even from the first his instinct was to found his compositions on the Roman bas-reliefs. Continually in his pictures he spreads the figures out in one plane in the foreground while the middle distance and background descend behind them, isolating them like a curtain. No artist whose interest was in representing the pathetic expression of actual things and the drama of their relations to one another could have afforded to neglect in this manner to exploit the continuity of the third dimension. To Poussin's purpose this method of composition was admirably adapted, and by pursuing it he was able eventually to attain to an extreme clearness of expression and to produce a formal unity perhaps more easily and more completely apprehended than that of any artist.

Through the many influences perceptible in this work of the artist's years of apprenticeship—Titian, Domenichino, the Roman bas-reliefs, the Flemish painters, and perhaps even a hint of Caravaggio—the real Poussin appears, like a statue in the half cut block, beautiful with what will one day be shredded away and regarded as rubbish. The finished work will lack, it may be, the romantic charm of the earlier effort, but its value will be clear and enduring. Romantic charm is eminently a quality of this picture, but beyond that charm the severer style to which the artist was eventually to attain is more than merely adumbrated.

¹ See Walter Friedländer, *Nicolas Poussin*, 1914, pp. 114-115. "Von dem zweiten Bild [the *Golden Calx*] kennt Félibien noch eine andere Fassung (die nach ihm in Neapel zugrunde ging, bis auf ein Stück, das nach Rom kam)—vielleicht dies die schöne nur im Stich von de Poilly bekannte (A. 74) mit dem Epheben vor dem Kandelaber, die aber später etwa Zeit der zweiten sakramente anzusetzen. (A. 67) noch eine dritte Version".

A BRACKET CLOCK BY AHASUERUS FROMANTEEL BY HERBERT CESCINSKY

IF Thomas Tompion may be described as the "Father of English Clock-making", the Fromanteels were assuredly his foster-parents. We owe our early English clocks to Holland in the same way as we are indebted to the Dutch for the elaborate marqueterie furniture from the Restoration to the early years of the 18th century, which relieved the sombre yet characteristic oak furniture which had gone before.

The Fromanteels, as their name implies, were of Dutch origin. In the loose fashion prevalent at this period their name was written in a variety of ways: "Fromantil", "Fromanteel" or "Fromantel". It is even engraved in the same indiscriminate way on their dials. Ahasuerus the elder (not the maker of the clock illustrated in the accompanying plate) was a maker of steeple or turret clocks in Smithfield in the first quarter of the 17th century. In common with other makers of that period, he was a member of the Blacksmiths Company. He joined the Clock-makers Company when the charter of incorporation was obtained from Charles I in 1631, as an original member.

To the family probably belongs the credit of introducing the pendulum clock of Huygens into England, although this merit has been claimed for Richard Harris or Dr. Hooke.

The name figures in many instances in the records of the Clockmakers Company. A second Ahasuerus was a freeman of the company in 1655, and a third (probably the maker of the clock illustrated here) in 1663. John Fromanteel, the maker of two clocks in the Dutch church in Austin Friars—both of which, unfortunately, have been badly restored—was admitted to the company in the same year, and Abraham obtained his freedom seventeen years afterwards.

Evelyn the diarist refers to "our famous Fromantel" in 1660. This was the second Ahasuerus. Evelyn, having dined with Christian Huygens—whom he refers to as Mr. Zulichem—visited Fromanteel's shop in his company in the following year.

The ebony-cased basket-top was the general fashion of bracket clock until about 1710. The example shown here is the earliest I have seen, and it is also the most elaborate. The front door opens by releasing a concealed spring. The winding holes are on the lower verge of the dial. The entire case, with the exception of the back-board, can be lifted off the base in the manner of an early long-case clock.

The placing of the winding squares beyond the hour ring has necessitated a system of double cranks, which can be seen in both side and back views, for the winding. The winding-square at the top of the dial is for up and down regulation. The figured "snail" which is operated can be seen at the top of the back view of the clock. The escapement is a crown-wheel with a "crutched" bob pendulum.

The clock strikes the quarters on two bells (ting-tang) and the hours on a separate bell. At 5, 9 and 12 o'clock one of two tunes is played on eleven bells, the hammers being operated from a spiked drum, musical-box fashion. The early form of fusee will be noticed in the side view, and the turning of the pillars is worthy of notice.

The name of the maker is engraved at the foot of the dial plate, thus: "A. Fromanteel Londini fecit". The date of the clock is probably about 1665, which is still the period of the pull-up brass-cased lantern clock. Its duration between windings is only thirty hours; the eight-day domestic clock was unknown until the next decade.

SOME ENAMELS OF THE SCHOOL OF GODEFROID DE CLAIRE—IV

BY H. P. MITCHELL

THE pieces shown on PLATE IX, two semicircular concave plaques united to form a shallow dish, are among the most familiar of the mediæval objects in the British Museum¹. Notwith-

standing the notice they have received they still seem to offer material for investigation, which is fully justified both by their high artistic value and by their historical interest.

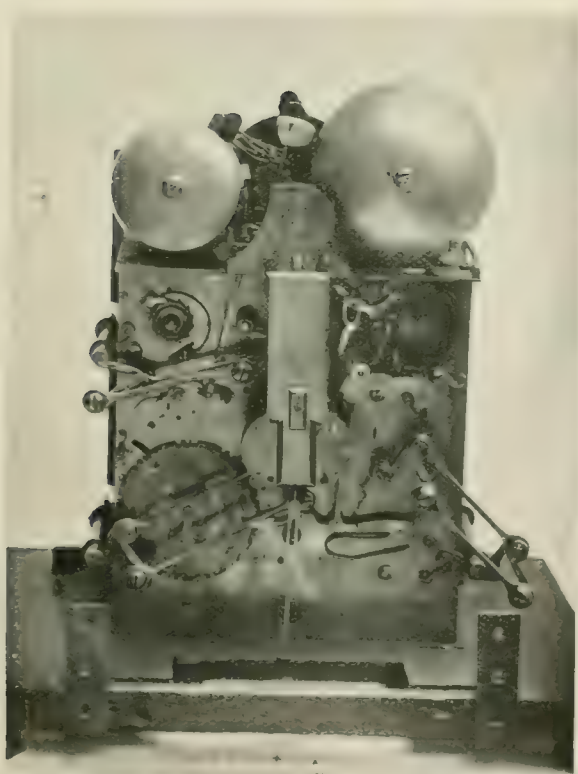
In the upper plaque the figure of a bishop

¹ Reproduced from a photograph kindly provided by Sir C. H. Read. First published, with an engraving, in the *Gentleman's Magazine*, December 1813, p. 545. Described by G. Isaacs, with a woodcut by Fairholt, in *Journal of the British Archaeological Association*, III, 1848, p. 102. Described by A. W. Franks, with another woodcut by Fairholt, in *Archæological Journal*, x, 1853, p. 9. Acquired by the British Museum by

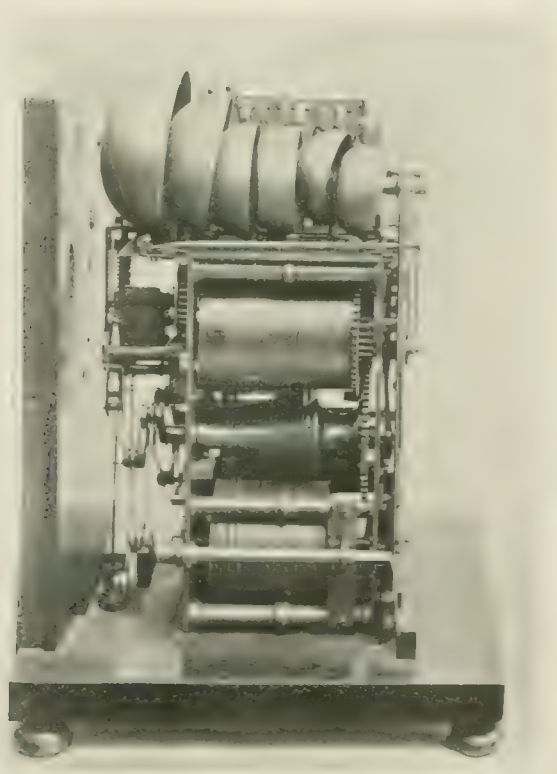
gift in 1852. They have since been illustrated in Mr. Dalton's *Guide to the Mediæval Room*, British Museum (1907, p. 111); and have been noticed by Dr. v. Falke, who includes them among miscellaneous works of Godefroid or his school (v. Falke und Frauberger, *Deutsche Schmelzarbeiten des Mittelalters*, p. 72. This work is referred to hereafter by the initials F. S.).



A Front view



B Back view of movement



C Side view of movement

A bracket clock by Ahasuerus Fromanteel. c. 1670. Oak case, veneered with ebony. Height 14", breadth 12", depth $9\frac{1}{2}$ ". Dial $8\frac{1}{4}$ " \times $7\frac{3}{4}$ ". (Mr. Hansard Watt)

·HENRICVS· EPISCOP'· (shown conclusively by Franks to be Bishop Henry of Blois, brother of King Stephen, who held the see of Winchester from 1129 until his death in 1171) is seen kneeling in adoration, holding his crosier and an oblong object decorated with curved bands. On the lower plaque are two angels swinging censers. Round the curved edge of each is a border of inscription, dealt with later.

The method of enamelling is entirely *champlevé*, even in such finely executed details as the angels' wings, and the shading of colours is effected rather by a broad graduation than by actual blending of tints. The figures are rendered in colour on the copper ground (originally gilded), in the manner of Godefroid de Claire's work, and the heads and hands are as usual reserved in the metal, the former engraved with minute care and finish, the latter thickly outlined, and the engraving of both filled in with blue enamel. The gilding of the ground is almost entirely worn away, the surface is much rubbed and scratched, and the enamel is damaged in places and replaced by a grey composition.

The colour of the whole is now a good deal toned down by wear; when freshly executed on the gilded ground its richness must have been astonishing, blue and green predominating. Bishop Henry's outer robe is of strong green shading by apple-green to yellow, with lapis blue in the folds; his inner vestment greyish cobalt blue shading to white. The angels' robes show combinations of the same colours, and one of them the peculiar sequence of lapis blue—turquoise blue—green, noted in the Llangattock plaques (previous article, vol. xxxv, p. 39). The clouds from which the angels' figures emerge are in successive stripes of green shading to yellow; blue shading to white; lapis blue juxtaposed with sealing-wax red of granular texture; blue of two shades juxtaposed with purple; and a stripe of pure purple. This rich crimson-purple, semi-translucent, is a remarkable colour, also noticed as one of Godefroid's characteristics in the Llangattock plaques. It occurs again at Bishop Henry's wrist and the foot of his vestment; on the ground of the object he carries; in the wings of the angels; and in the nimbus of the angel to the left, spotted with yellow. The nimbus of the other angel is lapis blue spotted with yellow; their wings are of variegated colouring, including a strong green shading to white². The gaiety of colouring reaches its limit in one of the censers, coloured in separate compartments of lapis blue, turquoise blue, yellow, red, and white! The bowl held by the angel on the left is pale yellow,

² Compare the spotting of one colour with another on two of the plaques in the former article (p. 39), and the similar treatment of wings (pl. vii, viii). In order to bring out the drawing of the heads the colour effect in Plate ix is reversed, light showing as dark and dark as light.

red inside. This granulated sealing-wax red appears also in the other censer, on the imbricated border of the bishop's sleeve, and mottled with black on the staff of his crosier. His feet, the panels of the object he carries, and the head of his crosier are turquoise blue.

Each semicircular plaque is concave and has a flat border with beaded edge on the curved side, but a plain edge on the straight side; both edges are pierced with small holes for attachment to some foundation. Their present juxtaposition is obviously modern; they are united at the back merely by strips of thin brass and a low circular brass foot which converts them into a shallow dish. (Diam. 7·05 inches = 17·9 cm.) The attitudes of the figures make it plain that the plaques originally occupied positions above and below a central subject. I think there is little doubt that they formed part of a quatrefoil ornament such as that shown in the diagram (Fig. 1), a kind of device familiar enough in the works of Godefroid and his school³. Here *a* represents the plaque with Bishop Henry; *b* the censuring angels; *e* the centre panel, doubtless with Christ in

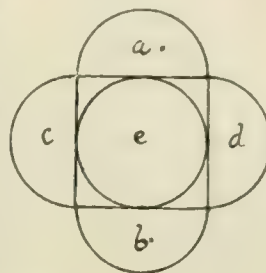


FIG. 1

majesty; and *c* and *d* two vertical semicircles, perhaps with angels blowing trumpets or holding instruments of the Passion; these two were no doubt bordered with inscriptions like *a* and *b*. A similar crouching pose, as an attitude of adoration at the head of a composition, is found on other works of Godefroid, as on the Charlottenburg cross⁴, and the Dutuit triptych⁵, the first (a figure of St. Helena) reproduced here from a tracing, reversed for comparison (Fig. 2).



FIG. 2

What was the purpose of this decoration of enamelled plaques? The inscriptions seem to supply the clue. They read as follows:—

³ Cf. F. S., pl. 70 and 80.

⁴ Article II, vol. xxxiv, p. 171. F. S., pl. 74.

⁵ F. S., fig. 20; G. Cain, *La Collection Dutuit*, pl. 46.

+ ARS AVRO GEMMISQ; PRIOR · PRIOR OMNIBVS
AVTOR

DONA DAT HENRICVS VIVVS IN ERE DEO:
MENTE PAREM MVSIS · & MARCO VOCE PRIOREM:
FAMA VIRIS · MORES CONCILIANI SVPERIS:

+ MVNERA GRATA DEO PREMISSVS VERNA
FIGVRAT:

ANGELVS AD CELVM RAPIAT POST DONA
DATOREM:

NE TAMEN ACCELERET NE SVSCITET ANGLIA
LVCTVS:

CVI PXA (pax) VEL BELLVM MOTVSVE QVIESVE
PER ILLVM:

The verses are thus rendered by Franks:—"Art is above gold and gems: the Creator is above all things. Henry while living gives gifts of brass to God; whom (equal to the Muses in intellect, and superior to Marcus in oratory) his renown makes acceptable to men, his morals to the Gods above".

"The servant sent before fashions gifts acceptable to God: may an angel carry up to heaven the giver after his gifts. Let not England, however, hasten this event, or excite grief: England, to whom peace or war, movement or quiet, come through him".

I think this rendering misses something of the significance of the original. It is clear that the verses are a panegyric on Bishop Henry, and there seems no reason to doubt that the *autor* of the first line is the *dator* of the sixth, namely, Henry himself. Further, in the second line it seems more natural to read *in aere* in conjunction with *vivus* than with *dona*, especially in view of the precious materials of which we know that Henry's gifts often consisted; moreover *vivus* alone would be pointless as applied to one whose acts are being described in the present tense. The intention of the first two lines appears to be this—"as art is above gold and gems so the originator (or patron) of such work is above all of them, namely Henry, portrayed here in bronze offering gifts to God". The laudation of the donor of the work above both the art and the product is quite in the spirit of the middle ages, which habitually gave the credit for work to the patron rather than to the craftsman. But it seems possible that there is more in it than this, and the word *autor* may be intended to convey the idea that Henry devised such works himself, that is, suggested the subjects, superintended their representation, and was probably the "author" of the inscriptions accompanying them⁶.

⁶ M. Eugène Mâle has dwelt on Suger's activity in this direction (*Revue de l'Art*, xxxv, 1914, pp. 93 ff.). Henry of Blois in England played the part of the great abbot of S. Denis in France at this period, in the arts as in government—he might be called, not inappropriately, the English Suger. There is a good sketch of the bishop's life and character, with a copious list of authorities, in the *Dictionary of National Biography*.

In the second stanza *premissus verna* does not, I think, refer to Henry. The clue to its meaning is given by the object which the bishop is shown carrying. This was surmised by Franks to be a super-altar, but the decoration in three oval panels does not represent the design of a super-altar with its single slab of marble surrounded by a border. I think there is little doubt it is a reliquary containing the remains of a saint, the "premissus verna" of the verse⁷. The first line of the stanza thus reads, "The servant sent before (*i.e.* the departed saint whose relics are enshrined in the coffer which Henry carries) forms^{7a} an offering acceptable to God". The second line "May an angel carry to heaven the giver after his gifts" confirms the interpretation pretty clearly I think.

The last two lines seem best rendered by understanding *angelus* as the subject of the verbs—"yet let him (*i.e.* the angel) not hasten to excite thy grief, England, to whom peace or war, turmoil or quiet, come through him (*i.e.* the bishop)". In short, the saint's relics form an acceptable gift to God; may the donor (Bishop Henry) follow him to paradise; but let not his death be hastened to the grief of England, whose fate is in his hands. In these lines the use of the present tense throughout is corroborated, and Henry is shown to have been still living when they were inscribed—that is to say, the work is not later than 1171, the year of his death. Franks goes further and draws from the last line the inference that it was executed in the years between 1139 and 1146, when as papal legate his power was at its height, after which it greatly declined; but this can hardly be sustained.

The last line is paraphrased in an almost startling manner in a sentence of Giraldus Cambrensis, where he concludes a summary of Bishop Henry's astonishing accomplishments with the words "*ad haec etiam in manu ipsius regni tranquillitas et turbatio fuit*"⁸. In a passage closely following this, also, something like an echo of the first line occurs. Gerald is here speaking of the splendid gifts of Henry to his cathedral, which with vestments, precious hangings, reliquaries, gold and silver crosses "*miro et exquisito artificio longe materiam exsuperante fabricatis et gemmatis in-*

⁷ Mr. Isaacs suggested one of the coffers in which the bones of kings and bishops, indiscriminately mixed, were placed in the time of Bishop Henry (see John of Exeter, quoted by Willis, as below, pp. 20, 21), two of which are said to remain within the 16th-century chests still standing on the screens of the presbytery at Winchester. Franks dismisses this suggestion on the ground that these coffers were of lead, not brass, an objection removed by the interpretation proposed above. But though the remains referred to were treated with respect as those of persons of rank and benefactors, they did not possess the sanctity of relics of saints (they are spoken of as *corpora*, not *reliquiae*), and could hardly be described in the terms of the inscription.

^{7a} Represents, figures as. (See Ducange for this mediæval use.)

⁸ Giraldus Cambrensis (*Vita S. Remigii*), ed. Dimock, Rolls Series, VII, 1877, p. 46.



Plate IX. Enamels with figures of Bishop Henry of Blois and censing angels. Attributed to Godefroid de Claire. About 1160-5. (British Museum)



Plate X. Drawings from English Bestiaries. A man killed by the glance of a basilisk. (Royal MS., 12. C. XIX. End of 12th century.) A warrior slaying a unicorn enticed by a virgin; a man riding on a dromedary; a man ploughing with oxen. (Royal MS., 12. F. XIII, from Rochester Priory. Early 13th century.) (British Museum.)

comparabiliter et inæstimabiliter usque ad regum etiam invidiam exornavit"⁹. It seems possible that the similarities of thought and expression may be explained by Gerald, who was born about 1147 and is here writing about Bishop Henry after his death, having seen and read the inscriptions.

Returning now to the question of the use and purpose of the plaques, whom are we to understand as the "servant sent before"? The most likely person would seem to be Henry's early predecessor, the sainted bishop Swithun, whose wonder-working relics held the place of honour in Henry's cathedral church. The relics of Swithun, who died in 863, were placed in a shrine which was brought into the new church in 1093¹⁰. Further relics of him and others were found in the following year under the altar of the old church¹¹, and they were newly translated under Bishop Henry in 1150¹². We have seen how Henry adorned his cathedral with precious gifts; a new shrine for the popular saint, his own great predecessor in the see, is just what he would have delighted in providing. I think there is good reason to conjecture that the oblong object carried by Bishop Henry on our plaque, the surface apparently divided by bands of jewelled work into oval compartments, is this shrine containing the bones of St. Swithun. In Willis's opinion the shrine stood with others behind the high altar on a structure of which the stone platform still remains¹³. This structure was formerly open to view from the choir, but was later concealed by the great altar-screen erected in the 15th century.

If the theory here set forth is well founded the two plaques, and the larger ornament of which they formed part, were designed to commemorate Bishop Henry's translation of the relics of S. Swithun. The most likely situation for their display is the structure supporting the shrine; in that position the figure of a living prelate might be introduced without the impropriety which might refuse it a place on an altar-piece¹⁴. We may suppose this pedestal to have been of wood clothed with decoration of enamelled plaques, the familiar method of construction at that time for the larger pieces of goldsmiths' work, with the ornament shown in the diagram as the central feature, just as a similar device was one of the principal features in Godefroid de Claire's altar-piece at Stavelot¹⁵.

As regards the date of the plaques we have seen that they cannot be later than 1171, the year of Bishop Henry's death, and that Franks assumed a date between 1139 and 1146. Our knowledge of such work has been extended since Franks wrote, and so early a date can no longer be assigned to them. Dr. v. Falke is of the opinion that they are not earlier than the middle of the century¹⁶. Their similarity in several respects to the work of Godefroid de Claire has already been referred to. When the pose of the crouching figure, with the outer robe carried up over the back in the same curious manner as on the Charlottenburg cross (fig. 2) is considered, and also the close similarity of the inscriptions to those on Godefroid's works¹⁷, the opinion that they are by Godefroid becomes a conviction. The more developed and detailed drawing of the faces is no doubt partly due to the larger scale. The reasons which led us to assign the five plaques of the previous article to the period 1160-1165 hold good here also, and point to the same date for their production. The opinion there expressed as to Godefroid's authorship is further corroborated by comparing the drawing of Alexander's face [PLATE VII, Vol. xxxv, p. 35] with that of Bishop Henry.

The known history of the Henry of Blois plaques goes back at least to the opening years of the 19th century. They are stated in the account of them in the "Gentleman's Magazine" for 1813 to have "been preserved in a respectable family for a number of years". That is to say, they were in this country long before the awakening of interest in mediæval art which in later years brought to England examples of such workmanship from the Continent. There is thus a *prima facie* probability that they may have been always in this country. The internal evidence they offer, and especially the address to England in the inscription, points to their having been made for display in some position in England, and the panegyric on Bishop Henry of Blois points to Winchester as the particular place. The natural inference would be that they were produced in England, and there is no place more likely than Winchester, the great centre of English art and learning, as their place of origin. If, then, they were made in England, and there is good reason for regarding them as the work of Godefroid de Claire, it would imply that Godefroid visited this country. There is nothing improbable in this, for we know that between 1146-7 and 1173-4 he was absent from Huy, and during this absence travelled

⁹ *Ibid.*, p. 47. The idea is no doubt borrowed from Ovid's "materiam superabat opus" (*Metam.*, II, 4).

¹⁰ R. Willis, *The Architectural History of Winchester Cathedral* (Archæological Institute, Proceedings, 1845), p. 17.

¹¹ *Ibid.*, p. 18. ¹² *Ibid.*, p. 20. ¹³ *Ibid.*, p. 50.

¹⁴ The Lombard goldsmith Wolvinus, however, about 835, had put a representation of himself, as a suppliant before S. Ambrose, on the back face of the altar still at Milan (photogravure in Molinier, *l'Orfèverie*, pl. II; detail in the same author's *l'Emaillerie*, p. 62).

¹⁵ Reproduced from a 17th-century drawing in Helbig, *La Sculpture . . . au pays de Liège*, 2 ed., 1890, pl. XI; F. S., pl. 70.

¹⁶ F. S., p. 72.

¹⁷ Compare the British Museum cross, article II, pl. v, vi, (vol. xxxiv, p. 168). Even the peculiar forms of X and H found here and there are matched on the Heribert shrine and elsewhere (F. S., pl. 85, 81).

abroad executing commissions¹⁸. Considering the enthusiasm of Bishop Henry in promoting artistic work of all kinds for the service of the Church, and in view of his reputation and resources, it would be no ground for surprise if Godefroid should have come here at his invitation. If he did he may probably have taken up his quarters in S. Swithun's monastery at Winchester, whose church was Henry's cathedral, and there have executed the plaques for its adornment. Their date, as has been seen, falls well within the limits of Godefroid's absence from home. The laudatory character of their inscriptions shows that they were not executed by Henry's order, but rather as a compliment to him. Godefroid was himself a man of wealth in his later years, as appears from the gifts he made to the churches of Huy and Neufmostier, and well able to repay Henry's hospitality by such a gift to the Bishop's cathedral.

I am strongly disposed to think the series of five plaques described in the previous article, closely related in style as they are to the Henry of Blois plaques, may be part of the decoration of the same structure. As in the one case, so in the other, as far as their history can be traced it places them in England, some of them at least back to a date in the middle of the 19th century when such detached fragments were things of little concern to those who brought more important works of art from the Continent. Their subjects all relate to strange animals or monsters, and we know that one of the traits of the encyclo-

pædic Bishop Henry's character was his fondness for such creatures, a taste which he indulged by collecting whatever marvels in beasts, birds, or monsters he could either hear of or invent¹⁹. It seems not unlikely that these subjects, so unusual in the enamelled works of the period, may have been devised by Godefroid in deference to his host's taste for such marvels. It is only necessary to look at the English Bestiaries, those moralised natural histories of the period, to see the kind of collection of the real and the fabulous Bishop Henry took pleasure in forming. Such examples as the British Museum Royal MSS. 12. c. XIX and 12. F. XIII, late 12th and early 13th century, with their rectangular pictures in colour on a gold ground, parti-coloured borders, and human figures freely introduced among the wonders of beastly creation, offer a curiously close parallel to these plaques. [See the illustrations on PLATE X²⁰.] There is, of course, no reason to suppose that the series consisted of merely the five pieces which have come down to us. In view of the slightly later date of the manuscripts it is interesting to speculate how far our enamels were indebted to earlier drawings of the same kind, or how far in turn the enamels may have served as models for the illuminator.

¹⁹ Giraldus Cambrensis, as above. p. 45. Not, I think, a "collection of wild beasts", as interpreted by his editor. The words of Giraldus are "quicquid in bestiis, quicquid in avibus, quicquid in monstris terrarum variis, peregrinum magis et prae oculis hominum vehementius obstupendum et admirandum audire vel excogitare potuerat, tanquam innatae nobilitatis indicia congerebat".

²⁰ I have to thank Mr. J. A. Herbert, Assistant-Keeper of MSS., for his kind help in regard to these.

¹⁸ Article I, vol. XXXIV, p. 85.

AN ICON ILLUSTRATING A GREEK HYMN BY G. EUMORFOPOULOS



R. ADEY described in *The Burlington Magazine*, Vol. XXXIV, p. 45 (February 1919), an icon illustrating the Akathist hymn. The icon now reproduced by the courtesy of the owner, Mr. N. Giaunacopulo, is of the type referred to by Mr. Adey in the concluding paragraph of his article—that is, with the Virgin and Child on a larger scale in the centre.

This icon is on a wood panel 25 $\frac{3}{4}$ in. high by 20 $\frac{1}{4}$ in. broad and about 1 $\frac{1}{4}$ in. thick, and appears to be painted on a prepared surface laid over the wood. It is signed by an icon painter of the 16th century. Its known history goes back to the 18th century, Mr. Giaunacopulo having inherited it from his grandmother. This lady—who was a Eumorfopoulos by birth—died in Liverpool in 1873 in her 103rd year, and had received the icon as a gift from her father on her marriage, which took place about the year 1788. It was then

known that it had been in the family for a considerable number of years, but how and when it had come to them there is no record.

The arrangement of the twenty-four rectangular scenes illustrating the verses of the hymn will be seen from the reproduction. Encircling the central Virgin and Child are fourteen small medallions with the following subjects. Immediately over the Virgin, God the Father with the Holy Ghost. The medallion below her contains the signature, and to this I shall revert later. The other twelve medallions represent Old Testament figures. These are in order beginning from the right hand top: Jacob (with the ladder), Jeremiah, David, Solomon, Habakkuk, Daniel, Gideon, Ezekiel, Zachariah, Moses, Aaron and Isaiah.

The medallion under the Virgin has three or four lines of characters of which I cannot give the meaning. But the signature is clear: $\Delta\alpha\chi\epsilon\iota\rho\varsigma\ \text{I}\omega\alpha\acute{\nu}\nu\eta\upsilon\ \text{B}\alpha\rho\upsilon\theta\acute{\omicron}\zeta\eta\ \text{X}\acute{\iota}\omicron\upsilon$ (by the hand of John



An icon illustrating a Greek hymn. John Berybozes the Chiote, 16th century. 25 $\frac{1}{2}$ x 20 $\frac{1}{4}$ "
 (Mr. N. Giaunacopulo)

Baryboze the Chiote) Νοεμβρίου Γ' (November the 10th) is also legible.

According to the records of Mount Athos, where Barybozes studied icon-painting, he was born in the island of Chios in 1502. He died at the age of 85 and icons painted by him are—according to these records—at Mount

Athos and other churches in various parts of the Balkans.

The artist having been a Chiote and as the Eumorfopoulos and Giaunacopulo families are also Chiote families, it is probable that the icon never left the island of Chios until it was brought to England.

A STAUROTECA AT URBINO BY LUIGI SERRA



HE stauroteca¹ now in the National Gallery of the Marches at Urbino has remained unknown to modern students, owing to the fact that until the beginning of the 20th century it was concealed.

It is said that the relics were sent by the Empress Helena to her son Constantine at Constantinople, and that from Constantinople, not long after the emperor's decease, they were transported miraculously to the monastery of S. Michael at Murano. There they were jealously guarded and fervently venerated; so much so, indeed, that towards the middle of the 15th century the Procurator Pietro Priuli erected a chapel in their honour, over the altar of which he placed in 1495 a painting attributed to Giovanni Bellini, representing the Madonna and Child adored by S. Peter, S. Romualdo, S. Mark, S. Francis, and the Procurator himself. This painting is now in the gallery at Düsseldorf, and is regarded as a school-piece.

In 1797, when Venice was occupied by the French and then ceded to Austria, the Island of S. Michele was set apart as a cemetery, and the Benedictine monks, being unwilling to adapt themselves to that condition, abandoned it, taking the reliquary with them and transporting it to the monastery of San Gregorio on the Coelian Hill. In 1826 the treasure passed to the convent of Santa Croce at Avellana. When Avellana in turn was condemned, although with some period of delay, by the decree for the suppression of religious orders in 1861, the monks, in order to prevent the transfer of the reliquary to a public museum, fled with it. An attempt to dispose of it by sale which occurred some years ago led to its being deposited in the gallery at Urbino.

It belongs to the numerous group of reliquaries made in the form of a picture, and appropriately decorated upon one side only. It is a completely formed rectangular casket, but it is made to stand up vertically, 48 cm. x 20 cm. At the bottom along the vertical shelf is fixed a strip of brass

upon which are conspicuously arranged the sacred fragments in the form of a cross with double arms, the extremities of which are fitted with thin silver plates gilded and decorated with designs in niello. In the lower part of the vertical arm between two superimposed circular pieces is a figure² in prayer (the Church?) between two half-figures of angels. On the top, engraved in a square, is the almost full-length figure of an angel bearing a sceptre and globe. On the first horizontal beam are, on the left the Blessed Virgin, and on the right S. John the Baptist, almost complete figures enclosed in square pieces; in the upper one are two heads of the Saviour drawn horizontally within rectangles. The arms of the cross are covered with rock crystal, which was restored in 1635, and which is held in position by a framework of gilded copper. The points of juncture between the cross-beams were furnished with eight large precious stones, now replaced by others of no value.

The cross is composed of thick pieces of wood to which are applied two strips of silver-gilt which are attached to it and to the casket by nails with gilded heads. These are cut back to form the edge of the cross.

In the lower zone, modelled in relief with great force, and almost wholly in the round, are figures Constantine and Helena, full face and crowned, with their heads surrounded by haloes and in sumptuous attire resplendent with gold. They are identified by two vertical inscriptions such as are frequently found in mosaics and reliquaries.

At the top, also in relief, are busts of angels with outspread wings.

Along the edge of the casket wind floral wreaths amid which at the angles are the symbols of the Evangelists, and in the middle zone—one on each horizontal and two on each vertical side—are busts of angels with sceptre and globe, which may allude either to the imperial rank of Constantine or more probably to the divine power of God.

In iconographic records we find precise details regarding several reliquaries of the cross.

Especially described is the relic, destroyed in

¹ The term *stauroteca* (σταυρός = a stake, sometimes in the form of a T, to which malefactors were nailed, and δὴκη = a casket) was a term applied to a certain sort of portable reliquaries of varying form which contained fragments of the Cross.

² [Several of the figures referred to in the text are hardly or not at all visible in the reproduction.—ED.]

1793, but known through reproductions, belonging to the Sainte Chapelle in Paris. The shape of this was a great cross with two transverse beams, to the lower one of which were appended two other smaller crosses. Between these and the larger one were two full face figures of Constantine and Helena, richly clad; whilst on the sides of cross beams of the larger cross were four busts of Archangels. Of the same type with the exception of the lateral crosses is the reliquary of the Abbey of Nonantola near Modena, which is attributed to the 11th or 12th century.

In the reliquary at Gran, Constantine and Helena are on either side of a cross surmounted by two archangels, but beneath them are two scenes from the Passion, the Way of the Cross and the Deposition. The border is decorated with busts in horizontal lines with a figure on the vertical side. It resembles therefore the Avellana example.

Amongst the many reliquaries of the cross preserved in the Treasury of S. Mark at Venice may be selected the one described as having belonged to the Empress Maria (probably 11th century) which displays the same imperial figures on either side of a cross with double cross beams. These same personages together with the Archangels Michael and Gabriel are to be found among others in the examples at Brescia (on the inner side), in the Morgan collection (in the middle portion), in the Martin le Roy collection in Paris (10th-11th century) and in the cathedral at Lentini in Sicily.

The Urbino stauroteca must be considered, however, in relation to these and other analogous examples as a revised edition, more composed and simpler.

In the Sainte Chapelle example the three crosses are out of all proportion to the rest. The figures of Constantine and Helena are contracted and overpowered by them and the whole of the lower part produces an unsatisfactory effect. In the upper half there is certainly greater freedom and movement; but here also we meet with a certain monotony, for the two pairs of angels designed without any particular individuality either in type or in attitude do not justify their existence.

The other at Gran presents certainly a clear and balanced composition, but it is almost excessively agreeable and animated, and the two compositions from the Passion constitute an iconographic element the existence of which is not absolutely necessary since these two pictures are not essential to the decorative scheme.

On the other hand the reliquary of the Empress Maria, San Mark's at Venice, seems incomplete, since the upper part is lacking and the work produces an unfinished effect.

In the Nonantola example the structure is coarse in comparison with the execution: it is

therefore confused, the lower part does not harmonise with that above it and it is encumbered rather than adorned by the four figures and the angels.

The composition of the reliquary at Brescia approaches more nearly that of the Urbino stauroteca but is somewhat mannered and is over-weighted by the attitudes of the two angels in the empty space between the two cross-beams and the suggestion of considerable thickness of the cross produced by the figures.

The Urbino example is sharply defined in construction, well balanced and elegant. The cross rises with gigantic effect and controls, it is true, the whole composition, but permits considerable latitude to the figures of Constantine and Helena which adorn the lower part, whilst at the top and not unduly crowded between the two cross-beams the two half-lengths of the archangels stand out as a necessary to the completion of the composition and seem—being as near as they are to the edge of the framework—to dominate the infinite space beyond the circle of vision.

The border, which in the example at Gran decidedly widens and becomes ornate, and at Nonantola waxes thin with its laborious mechanical ornaments, at Urbino has developed in good proportion with animated decoration but is held in subordination to the triumph of the central group.

The iconographic value of the Urbino stauroteca is considerable. It makes no original statement, nor does it present new motives; but as a clearly constructed organic whole it is of high value, inasmuch as it produces an effect which, through slow elaboration, has found its definitive expression.

Among the figures which give life to this admirable document shine forth with stupendous significance those of Constantine and Helena. They stand in a solemn, watchful attitude of protection, noble and stamped with serene austerity, as if the greatness of the mystery of which they are the guardians had entered deeply into them. The expression of their vitality is obtained by means of sober, clear relief. Their eyes gaze fixedly in front of them, dilated but softened by a ray of human gentleness; those of Constantine are lightly defined, consisting of a circle enclosed in a sort of oval; those of Helena are more marked and detailed. The heavy eyebrows define two well-developed but slight curves which converge and disappear into the long, flattened nose. The tightly closed lips give to Constantine an expression of energetic determination, whilst those of Helena have a certain grace and softness. Constantine's cheeks appear bony and virile, fringed with a short wavy beard which under the chin is twisted into two curls; those of Helena are a trifle full, and are finished off by a roundish chin.



A stauroteca (12th-13th century?), 48 cm. × 20 cm. (National Gallery of the Marches, Urbino)

Both the figures are clad in very magnificent imperial robes, and recall in their proportions, pose and attire representations of emperors elsewhere. They resemble Romanus IV and Eudocia in ivory in the Bibliothèque Nationale in Paris (10th–11th centuries); the "Basileus" of the Campo Angaran in Venice (10th–11th centuries); Constantine Monomachus and the Empress Theodora in the superb crown in the museum at Pesth (middle of the 11th century); Giovanni and Alessio Comnenus in miniature in a Gospel at the Vatican, dated 1128; Roger II in the mosaic at the Martorana (middle of the 12th century); and the Empress Augusta Irene in the "pala d'Oro" at S. Mark's in Venice (10th–12th century).

But the gorgeous though refined magnificence of the Urbino stauroteca finds no equal perhaps in any other work. The *τραβέα* in which both Helena and Constantine are clad falls wide and sleeveless to the feet. It is decorated with exquisite and minute workmanship, and encrusted with ornaments of marvellous delicacy and dazzling splendour. Constantine wears upon his head a crown studded with great gems, horned and terminating in the form of a crest. This crown is pressed low down on his forehead, where four locks of hair are visible. Helena is adorned with an even more sumptuous diadem of arched bands whence rises a lofty crown of three cones fixed to the collar by lappets of precious stones.

The hands are casually drawn, with long fingers, and only the backs show any trace of muscular development. Constantine carries his right hand in his breast, Helena her left; in the other hand of each is grasped a roll of cloth, the scroll with which the consuls gave the signal for the games, or perhaps the *ἀκακία* which the emperors carried on ceremonial occasions full of earth and sand to indicate their mortality and frailty.

Helena's feet are shod; but the same does not seem to be the case with Constantine, for his ankles and the soles of his feet are laden with rings.

The archangels are modelled with no iconographic novelty, but with elegant design in the unnecessarily numerous folds of their drapery, in their light and flexible wings half like scales and half lance-shaped, and in the clusters of waving hair. The drawing of their hands with the long fingers is very careful, but the treatment of the relief is analogous to that of Constantine and Helena.

The decoration of the border is bold, graceful and free. Amid the encircling curves of the grape vines, to which are attached leaves, palms, and buds, flowers open of varied forms. In the figures, however, that break the decorative continuity we find a modelling strikingly superficial in comparison with those in the central plaque,

showing that they have been considerably worn away by use. The workmanship of the border is inferior—that is to say, by a different hand—but belonging, it would appear, to the same date as the central part. The angels have large bulbous heads with only traces of hair, flattened features, carelessly drawn, shapeless hands, and ill-defined wings.

In the niello-work which adorns the extremities of the cross the forms are obtained essentially by an effect of chiaroscuro; above all, this is especially true of the drapery. In the faces the expression is obtained by tiny marks. The figure of S. John displays this markedly by the fine skill and dexterity of its execution.

To fix the period to which this stauroteca belongs no date is indicated by the inscriptions, nor from internal evidence drawn from the work itself, nor from external evidence drawn from reliable historical records.

As is well known, this is not an easy task. The rarity of dated Byzantine monuments, the diversity of the characteristics which such monuments show, and the hieratic and traditional elements in them are all factors which help to make it difficult to determine even approximately the date to which a given piece should be assigned, and which perhaps explain the fact that different students differ sometimes by as much as several centuries.

It only remains, therefore, to come to a conclusion from a direct examination.

Costadoni puts forward the hypothesis that the reliquary can be carried back to a period earlier than the 11th century, but supports such an opinion with only a few paleographic and iconographic observations of a by no means exhaustive character.

As regards the paleographic analysis, since we are able to apply it to but few elements, it does not seem to be able to offer us any considerable assistance.

The iconographic valuation, on the other hand, which induces us to consider the Urbino stauroteca as an example in which may be fused, in a combination of simplicity and grace, the elements expressed in the reliquaries executed between the 10th and 12th centuries, suggests the proposition that the probable period of the work may be limited to the end of the 12th or the beginning of the 13th century; and an examination of the style increases the value of such a proposition.

Everything about the Urbino reliquary bears witness to an advanced art which is freeing itself slowly from tradition. In earlier works the figures display an accentuated hieratic rigidity, as if they were sunk in a profound trance; the masses of the composition are entirely according to a fixed plan, the physiognomy is sharply defined, the expression is uncertain and awry, the movements

of the hands are feeble and meaningless, the drapery is conventional, the decoration is severely geometrical, as if stamped by a machine and derived from a standard pattern, the decorative effect overriding the representational. Here there is more freedom in the pose of the figures; a human and individual note in the countenances; broader proportions and a sense of bodily mass; a certain freedom of movement and a composure and expressiveness in the gestures; a picturesque

naturalness in the sumptuous robes; a certain balance between the ornamental elements and those that are merely representational; a simplicity in the decorative portions and a completeness of development throughout, so that we are recalled to the artistic moment in which Byzantine art expressed its greatest ultimate vigour and also recorded its own exhaustion as it submitted at last to the impulses that had disclosed new and vaster horizons to western art.

SOME NOTES ON THE ST. PETERSBURG TAPESTRY WORKS BY A. POLOVTSOFF AND V. CHAMBERS

THE first tapestry works in Russia appear to be those which were started by Peter the Great in St. Petersburg in 1716. It is true that an earlier date is given in the Almanack of S. Lucas's Guild in Antwerp in 1855, where a certain Master Martin Steurbout is said to have erected looms in Moscow in 1607. This date coincides with the short reign of Vassili Shouisky, when the country was already being torn asunder by civil strife and ruined by foreign invasion. Maybe this tapestry weaver had been invited to Russia in the preceding reign of the pseudo-Dmitri, and only reached Moscow in 1607.

Married to a Polish lady, the man known to history as the pseudo-Dmitri was strongly influenced by European culture, and attempted to introduce western novelties to the Muscovites. He may possibly have been responsible for bringing Steurbout to Russia.

Whatever the nature of Steurbout's activities, if, indeed, he ever came to Russia, their scope must have been extremely limited, as no investigations have yielded any references to this factory, and there is no evidence to show that the industry was continued in the 17th century.

It is safer, therefore, to assume that there were practically no Russian tapestries previous to the 18th century. Nothing is known of the considerations which prompted Peter the Great to start the works; maybe he had admired tapestries during his journey to England and Holland in 1698, or he may have been influenced by his ambassador in Paris, Prince J. Dolgorouki. The latter hypothesis seems more probable, as in 1716 it was to France that the Tsar applied for workmen. The men who responded to his appeal arrived in Russia from the Gobelins in 1717, while Peter was in France; and in the National Archives in Paris are preserved two texts of the leave granted them by the Duc d'Antin. One, dated 15th April 1716, mentions the names of J. J. Gauthier, J. L. Vavocque, Pierre Grignon, J. B. Bourdin, Pierre Camusse, his son, Fr. Camusse, his brother,

Ph. Camusse, Arnoul Masson and Noel Ranson. These were all high-loom weavers. The second, dated 17th November of the same year, mentions Ph. Behagle, dyer and weaver, his son, J. Ph. Behagle, Gabriel Renaud, dyer of wool, his son, J. Renaud, and Claude Meriel, dyer of silks.

To these, according to a Flemish source, a number of men from the Netherlands appear to have been added; there is no mention of them, however, in the Russian records.

There is a certain discrepancy between the French and the Russian lists of the Gobelins workmen; in the Russian documents there are three Behagles instead of two. Ranson is not named, and in his stead appears Lucien Dufossé. They came to Russia in two groups. The first four weavers reached St. Petersburg with Leblond the architect in January 1717; the rest of the workmen, with Peter the Great's physician and boon companion, Lefort, in June; in the second group six men are specified as dyers, and five as weavers.

They were all placed under the supervision of Prince Menshikoff's Chancery. Menshikoff, who had started life selling tarts at street corners, had now become one of the Tsar's most powerful ministers, and was a great personal favourite of his master. Although not at the head of a definite department, he devoted his energies to developing or carrying through any scheme which had no regular office to look after it.

The new branch of tapestry weaving did not fit into any regular part of the existing state machinery, and therefore came under the jurisdiction of Menshikoff's Chancery. This arrangement, however, does not appear to have been very satisfactory, as the first two years were merely spent in experimenting and in obtaining the necessary materials.

The looms were erected at Ekaterinhoff, a suburb now merged in Petrograd, where Peter the Great had built a summer residence near the seashore for his wife Catherine.

The accommodation provided was very un-

suitable; the weavers experienced considerable hardships, and complained repeatedly of the irregular payment of their salaries.

In 1719 Leblond died, and the tapestry weavers were placed under the orders of the "Berg-Collegium", Peter's substitute for a Board of Industry and Trade. Leblond, who had been their director, but who had always been far too busy with other work to attend to them, was replaced by another Frenchman, Bagueret, former headman of Baron Shafiroff's silk stuff factory. In this first period of their activity the works produced a number of pieces, some of which are extant, as for instance the panels at Monplaisir in Peterhof. They are inspired by the celebrated *Tenture des Indes* by Desportes, and, though rather coarse in texture and colouring, they are permeated by a certain freshness and sincerity which sets them apart from similar productions of the period in other countries. The Frenchmen, however perfect their work may have been at the Gobelins, must have felt that the atmosphere which now surrounded them was very remote from the one they were used to, and that the people amongst whom they lived neither appreciated nor required their best efforts.

St. Petersburg, where they had been installed, was a village in the midst of bogs and marshes, near a splendid river which on the slightest provocation overflowed and swamped the bold adventurers who were building houses on its banks.

Peter never cared for luxury himself, nor even comfort, and the scale on which he erected and decorated his favourite dwellings barely rose above that of a well-to-do farmer. He disliked lavish expenditure, and when in Paris one of the young courtiers who had been attached to his suite, trying probably to do his best, appeared before him every day in new and gorgeous clothes, he remarked superciliously that he pitied the poor creature, as he was evidently unable to find a suitable tailor.

As Catherine II remarked in one of her ukases concerning the tapestry works: "Peter in establishing the state tapestry factory could have had no other intention than by means of this splendid craft to embellish, develop and multiply all the arts which could serve the glory and advantage of the Russian Empire".

No doubt the wise Empress was right, and Peter in starting the works followed a general principle and not a private taste. He realised that other countries were proud of their looms, that their output was one of the finest achievements of civilised life, and that high prices were paid for tapestries. Having all the necessary materials at hand, he saw no reason why a Russian should not do the same work and achieve the same results.

In 1720 most of the Frenchmen who had come to Russia from the Gobelins returned to their own country, and by 1732 only two of them remained, Behagle Junior (who died in 1733) and Bourdin, the elder Behagle having died shortly after his arrival in St. Petersburg. All the others were replaced by Russian pupils whom they had taught.

During the two short reigns of Peter the Great's widow, Catherine I, and of his grandson Peter II, i.e. between 1725 and 1730, the works went on in the same way. But with the accession to the throne of his niece Anna a new era began. This Empress developed a great personal interest in tapestry weaving, and being desirous of promoting more favourable conditions for its success, she placed the works under the supervision of the Court Chancery; this step gave a new importance and a new meaning to the looms; instead of continuing as a vague business undertaking run at a loss to the exchequer they were clearly marked out for such work as would enhance the splendour of the court. The factory was transferred to a site less remote from the centre of the city, but complaints by the workmen showed that the accommodation was still unsatisfactory. It was however at this place that the tapestry weaving was carried on for upwards of a hundred years, and although within the last sixty years the buildings have been reconstructed and transformed into barracks, the adjacent street is still called Shpalernaia (from shpalera, which means tapestry).

Under Empress Anna's instructions a better quality of wool was provided, and the long-felt necessity of regular artistic training was supplied by the establishment of a drawing school which was entrusted to the court portrait painter Caravacque, a native of Marseilles, who spent many years at St. Petersburg, and has left a number of portraits of the most prominent people of his epoch. The different branches of production were headed by Russian craftsmen; Ivan Kobylakoff was responsible for the high-loom workshops; Michael Atmanoff for those of the low looms; Lazareff for the dyeing. Some of the panels in the Moscow Armour Museum, which represent Biblical scenes, were probably woven at this period.

In 1740 Anna died, and a few months later Peter the Great's daughter Elizabeth swept away the Brunswick family, to whom her cousin had handed over the throne, and became Empress. She was extremely desirous of carrying on in every respect the traditions established by her father, of developing the schemes he had started, and of glorifying his memory in every possible way. At the same time she was very fond of luxury and splendour, of building and furnishing of pageants and of dress. In this last respect she was so

extravagant that on her death twenty years later, 18,000 dresses were found in her cupboards.

However incredible it may appear, she seems nevertheless to have entirely forgotten the very existence of the tapestry works, and for the first fourteen years of her reign there is no trace of her ever paying them the smallest attention, and only in 1755 did she order them to be placed under the administration of the Senate! 1755 is a momentous year in the history of Russian tapestry weaving, as it marks a turning point from the state of lethargy to one of intense activity. At this period the construction of the Winter Palace was nearing its completion, and Lobkoff, who was now at the head of the works, was quick in appreciating the opportunity which this might offer. It was submitted to the Empress that the most becoming manner of adorning the walls of the new residence would be by covering them with tapestries commemorating her accession to the throne. The scheme was approved and confirmed in 1756; the measurements, however, were not given till 1759, as during this interval the Empress was perpetually altering the plans of the Palace, even indeed while it was being built. It was at last decided that the panels were to be hung up in the long gallery leading from the so-called "Jordan Entrance" door to the grand staircase, the measurements given being 35½ feet long by 21 feet high for each subject. Having secured the Empress's approval of his scheme Lobkoff represented to the Senate that no work of any importance could be undertaken without a thorough reorganisation of the factories, the accommodation being quite unsuitable and the staff entirely inadequate for the work in hand. To this the Senate agreed, and Lobkoff was authorised to augment the number of weavers by engaging men from France, and giving them Russian apprentices.

The records show that at least six foreigners accepted Lobkoff's offer of employment and arrived in Russia about this time. Their names are J. Rondet, Balthasar Trosseband, and C. Argaud. They were joined by Esprit-Serre, obviously a Frenchman, although he appears to have come to St. Petersburg from Stockholm. All four were weavers. The dyers were Ph. Cuvelier and Mathurin Gay. Two painters, Nicolas Perri and later Andr. Gilbret, a native of Courland, were attached to the establishment.

In 1757 new buildings for housing the works were erected on the old site. The composition of the cartoons for the new set of tapestries was entrusted to Stelin, Professor of Allegory, who completed them in 1760; that however is all we know about this scheme, which was apparently never carried out; not only were the panels probably never put on the looms—as no trace of them has survived, and they are mentioned in no

records—but even Stelin's drawings seem to be lost.

The most probable explanation is that Elizabeth's health in the last two years of her reign (she died in 1761) was visibly failing, and the officials in charge may well have seen that the tapestries would never be required.

Other works of this period however exist, as for instance a beautiful panel with a mythological subject and the Empress's monogram brought into the composition of the border, which was exhibited a few years ago at the Fine Arts Academy, and a similar one belonging to the Princess Yourievsky.

Elizabeth was succeeded by her nephew, Peter III, who reigned barely six months. He showed a certain interest in the works, dismissed Lobkoff on the grounds of financial mismanagement and appointed in his stead Brig.-Gen. Alexandre Debrsson.

But the best and most productive epoch of the tapestry works began with the reign of Catherine II, who in 1764 turned them into an autonomous institution. No longer hampered by officialdom and red tape, the factory entered on a period of brilliant and exuberant activity to which we owe the greatest part of those 18th-century Russian tapestries which have survived.

In 1764 Mosquin, son-in-law to Bourdin, was appointed director; 150 workmen formed the permanent staff, and the general supervision was entrusted to Count Nikita Panin, formerly ambassador, later foreign secretary, now guardian and principal tutor to the heir-apparent.

In the second half of Catherine's reign all the men connected with the factory were Russians; unfortunately their energies were directed to what we now consider erroneous aims; instead of using the medium of tapestry-weaving for making decorative panels they devoted themselves to copying pictures of the Hermitage collection, and to weaving portraits. This was obviously an adaptation of the principles professed at the Gobelins, and the attitude of the *Manufacture Royale* on this point is formulated by Darcet in quite unambiguous terms.

Il faut confier aux tapissiers des représentations de Titien, Rubens et Van Dyck; elles feront oublier le mauvais goût des mignardes productions de De Troy, Natoire et Boucher.

Sounder traditions also prevailed at times when a good deal of purely decorative work was done; such, for instance, is the firescreen panel which is now in the Stieglitz Museum [PLATE]. There are fortunately numerous other examples, both in private and public collections; the Alexander III Museum possesses a number of them, and their history is instructive as illustrating the ignorance prevailing in the middle of the 19th century in matters of 18th-century art.

These tapestries had been handed over to the



Screen; Imperial tapestry manufactory of St. Petersburg, second half of 18th century. (Baron Stieglitz Museum, Petrograd)

management of the imperial theatres and served for purposes of stage decoration ; some of them even strayed to the porters' lodges, and were rescued from various corners by the late J. A. Vsevolozsky when he was director of the Hermitage.

The factory's records mention also the making of floor carpets and of works in Savonnerie. However, carpet-weaving was so widely developed in Russia at the end of the 18th century, and so little is known of the various centres where these beautiful works of art were made (mostly by serfs on private estates), that no data are at hand to decide which pieces came from the state looms. As for Savonnerie, none of the known specimens can be traced to the factory, and those which are extant are usually ascribed to a French origin.

Under Catherine's son, Paul I, the idea was still prevalent that it was the right thing to copy known pictures in tapestry. Paul had four of Raphael's Vatican frescoes reproduced for decorating a gallery in his new palace, Michael Castle. Two of them, *The School of Athens* and *Heliodorus driven from the Temple*, are preserved in the Museum of Court Coaches.

The Emperor had ordered, for the same building, another set of four panels which would have been much more attractive to a connoisseur of our days ; these were views of Pavlovsk, the favourite residence of his wife, and they were woven specially for the adornment of one of the Empress's rooms. Perhaps the dampness of the building ruined them ; anyhow, since the palace was turned into a military school no mention of them is known, though they are described in a list of furniture of the first years of the 19th century. In September 1802 Paul's son, Alexander I, included the factory in a group of institutions called the "Cabinet of His Majesty", which administered the sovereign's private purse.

As it could not be considered a source of income, Alexander's wish was probably to influence more personally its artistic direction, without its becoming a burden to the state. He did the same with the porcelain and glass factories. The result, however, was disastrous. The brilliant period of 38 years, during which the looms had been autonomous, was over ; now attempts at economy and excessive regulation began to interfere with everything, and the officials who ruled over the various branches of the Emperor's fortune could not be expected to view profitless factories as favourably as Siberian gold mines or tracts of land which yielded a steady and comfortable income. For a time the standard was kept up to the traditions of the 18th century, as for instance in a fine portrait of Paul I, in Pavlovsk, or in a panel in the Stieglitz Museum, showing a

peasant blessing his son, who in soldier's uniform is going off to the war (the original painting by Louchaninoff from which it was woven is at present in the Alexander III Museum). This piece refers probably to the Napoleonic wars, and may be a memorial of 1812. Another instance is a series of mythological subjects in the Museum of Court Coaches.

But gradually the works ceased to be a manifestation of imperial luxury ; no longer did they create masterpieces for the monarch to bestow as gifts, but they took in private commissions, and consequently had to stoop to the taste of their customers.

This system proved disastrous, as the income from the sales barely made up 10 per cent of the expenditure ; in 1837 the manufacture was placed on a purely commercial basis ; no more imperial orders were executed, no longer was an artist responsible for the beauty and refinement of the production. Upholsterers and private persons went to the works to order carpets or furniture coverings, in what we now consider to be the worst Early Victorian style. At the same time the works were run by government officials who drew their pay whatever happened, and periodically received honorary distinction or crosses, till after a certain number of years they became lawfully entitled to their old-age pension.

Under such conditions the works were far from prosperous, and, further, at that period European art had everywhere lost the tradition of beautiful tapestry weaving, which was in full decline in all its chief centres.

The re-birth of artistic aspirations in what is called "decorative art" began after the first universal exhibition in London in 1851. Unfortunately the St. Petersburg works did not take part in this spirit of rejuvenation. Just when the whole of Europe began collecting works of art, and looking to the beauty of former epochs for inspiration, the factory was closed. A long series of reports concerning its uselessness and financial failure eventually brought on the end. Expenditure had to be curtailed in the period of general exhaustion which Russia was experiencing after the Crimean War and in July 1858 Alexander II issued a ukase closing the works.

The looms were actually stopped a year later, when the commissions which had already been accepted had been completed. The buildings were turned into barracks for the Emperor's Cossack escort, and were used as such until the revolution of 1917.

The factories had lasted for nearly a century and a half, and had produced a number of tapestries, some of which were beautiful, and many interesting. If they are hardly known in England, it is because the output was never profuse, and most of it remained in Russia ; there

is, however, a series of panels in the royal palace at Stockholm which was a gift from Catherine II to Gustavus III.

No English book has ever been written about Russian tapestry, and the standard works on tapestry in general give very scanty information on the productions of the St. Petersburg looms. This short article is perhaps one of the first English references to their history.

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ADDITIONAL NOTES ON THE ETCHINGS OF ANDREW GEDDES

BY CAMPBELL DODGSON



Y catalogue of Geddes's etchings, published in the fifth annual volume of the Walpole Society, 1917, needs some amplification and correction.

I.—UNDESCRIBED PLATES.

A closer examination of the etchings by Geddes described in the catalogue of the P. Burty Sale (Sotheby's, April 27—May 2, 1876), which included 58 etchings by this artist in 34 lots, shows that *S. Ann's Hill*, which I was tempted (p. 21 and 37, 38) to identify with one or other of the subjects described by Laing as views in Richmond Park, must be a different plate from these, and should have received a separate number in my catalogue, where I now propose to insert it as "27 A". The Burty catalogue contains the following mentions of it : "303, St. Ann's Hill (Fox's residence) *first state, on India paper, very scarce*. 304. The same, *the initials added*" (both bought by Colnaghi). This shows that there were two states of the plate, before and with the signature, and implies that it was a view of the house which is shown in two engravings by E. Goodall, after Turner in Rogers's poems, 1834 (Rawlinson 384, 397). It is probable that *Greenwich Park* is also a distinct subject from either of the Richmond Park plates, and I propose to call it "27 B". It was not in the Burty collection. Lot 301, "the border of the park, *dry point, very rare*", cannot be identified positively, but it is probably No. 31 of my catalogue, reproduced on Plate 13 (only known at the Victoria and Albert Museum). It has been pointed out to me that the object which I have described as a boat is really a plough.

If any collector knows of the existence of *St. Ann's Hill* or *Greenwich Park*, I should be glad to receive information from him.

II.—UNDESCRIBED STATES.

The British Museum contains three states not hitherto recorded, one of them a recent acquisition.

D. 28. Landscape: a view on a hill, with trees and figures.

State A I. Before any roulette work in the foreground. Before the trees were retouched and darkened in several places. Before a slanting stump or bough which juts out to the left, in the second state, from the mound under the small tree on the left. There is a white space $\frac{1}{4}$ in. wide under the grass near the left lower corner, which was afterwards carried down almost to the border line.

This beautiful dry point (from the Burty sale, lot 302) was bought from Messrs. P. and D. Colnaghi and Obach in 1919.

D. 45. Nicholas Rockox.

State IV A. With additional work on hair and background, but before the signature.

D. 49. Portrait of Pieter van Laer.

State A I. Almost pure etching, before the background; there is only a little cross-hatching over the right shoulder. The dry-point shading on the clothes does not descend below the level of the shoulders.

Placed with the work of P. van Laer in the Sheepshanks collection of Dutch etchings. A "first state, pure etching", was in the Burty collection, lot 441.

III.—ADDITIONAL INFORMATION.

D. 6. Lady Henrietta Drummond and child.

It should have been mentioned that this subject is after Sir Thomas Lawrence.

D. 25. Caen Wood, Hampstead.

This is a view of Lord Mansfield's estate, now known as Kenwood, the approaching sale of which has recently been the subject of much comment in the press.

In writing about the scanty knowledge of Geddes's work on the continent, I should have mentioned that three only of his etchings (D. 45, 37, 24) are described by Nagler in his "Monogrammisten" (I, No. 612).

REVIEWS

PRINTS AND DRAWINGS BY FRANK BRANGWYN, WITH SOME PHASES OF HIS ART; by WALTER SHAW SPARROW; 288 pp., 50 pl.; (John Lane) 2½ g., and a special edition.

Etchings, woodcuts, lithographs, and drawings and studies in various mediums are reproduced by a number of different processes in the plates of this handsome volume, and there are ninety line blocks in the text, from brush drawings and woodcuts for book-plates, for culs-de-lampe and occasional pieces. The colour-collotype reproductions are particularly good. A disadvantage which interferes with our possible enjoyment of several compositions is that in a stout book like this the centre of a double page illustration is buried in the binding. It is a pity also, in the case of an artist so prolific as Mr. Brangwyn, that several blocks in the text are used twice over. Mr. Walter Shaw Sparrow's essay of some 260 pages presents us with much miscellaneous information, an unusual conception of comparative values in art, and a generous appreciation of Mr. Brangwyn's work. Severer critics incur the detestation of Mr. Sparrow; yet he is not himself uncritical, and contrives to indicate many of the defects which prevent others from giving to Mr. Brangwyn the high place which is here claimed for him. Mr. Sparrow holds with reason that only a petty carping spirit will be blinded by great defects to fundamental greatness. This brings into question the nature of fundamental greatness in art. Since Mr. Sparrow dislikes ultra-modern æsthetics I have applied the standards of Mr. Berenson, which demand, briefly, a perfect rendering of form (or tactile values), movement and pace. First, of the more static forces, volume, bulk and inner substance—Mr. Brangwyn, we are told, "loves weight as ardently as Michelangelo loved it". He is contrasted with "certain recent modernists, who declare that they rediscover in fumbled anatomy, puffy and embryonic, the principle of structural design and harmony". He is "fascinated by decorative weight, mass, synthesis and expressiveness". We must look, then, for a powerful expression of the sense of form. Now in too many of the plates in this book the sense of form, and movement also, seems to me peculiarly weak; though there is often an illusory appearance of heaviness and strength due to the sweep of a brush or point vehemently set in motion. *Mater Dolorosa Belgica* may serve as one example. Of three-dimensional expression there is here practically nothing. Planes are imperfectly suggested. There is little sense of contact between the knees of the supporting figure and the torso which rests against them. There is a disproportionate love for accidents, which leaves a limb ill constructed and ill attached and dwells on the gnarled surface of a hand, or on a wrinkled drapery which masks the form it

covers. Among architectural subjects I feel a similar want of solidity and structural sense. Mr. Brangwyn is of course more imposing, through sheer physical power, than the ruck of illustrators, but too often (as in *An old street in Antwerp*) he is like Doré, whose voluminous conceptions, hastily realised, had no time for fineness of observation, or any but a rudimentary emotion. Another criticism is best explained by quoting Mr. Berenson's definition of space-composition—"composition in three dimensions, and not in two, in the cube, not merely on the surface. And, though less obviously, space-composition differs even more widely from ordinary composition in its effect. The latter, reduced to its elements, plays only on our feeling for pattern". Frequently Mr. Brangwyn plays only on our feeling for pattern, in the creation of which he is an adept. But even here I disagree, in part, with Mr. Sparrow. "It happens often", he says "that Legros and Brangwyn are alike in the skill with which they orchestrate their composition, giving it a peculiar look of naturalness by which the sought and planned arrangement is variously masked". I will not dispute that there are many fine arrangements in Mr. Brangwyn's production; but at least as frequent is a dulling air of recipe and repetition, degenerating into patent artifice. I have said that Mr. Sparrow is not uncritical. Of Mr. Brangwyn's etchings he says, "Occasionally I see and feel that his tone and his light and shade are somewhat too succinct and uniform, somewhat too arbitrary towards relative values and planes". Of his draughtsmanship—"Few painters equal his command over the simpler aspects of point-drawing, but he can—and no doubt he will—do more than he has done as a revealer of mind and of what I may call sculptural form in his chosen models". The first statement in this sentence seems at variance with my next quotation: "Seldom does he draw a line which has not the quality of a painted stroke informed with his inborn dislike for linear assertion. There is some danger here of course, a passion for linear probity being a fine discipline": developed a little further on: "But yet—and the truth must be told—he needed such friendship as Couture gave to Manet and as Ingres gave to the grateful Degas". Passing over the "friendship" of Couture and Manet ("Allons, mon pauvre garçon, vous ne serrez jamais que le Daumier de votre temps"), the germs of the criticism I have ventured on lie in Mr. Sparrow's remarks. I will now quote passages with which I am less in agreement: "What Van Gogh reached at times by hard slogging effort, haltingly and with much grief, Brangwyn has achieved again and again, almost without premeditation . . . What is poor

Van Gogh in art but a rugged and homespun Jeremiah, labouring always through pain dimly to express the true? And how different is the spontaneous emotion in Brangwyn's etching of *The Nativity*, or in his austere oil painting of *The Crucifixion* amid the clouded radiance of a malign sunset scowling towards darkness and earthquake"! Mr. Sparrow's tempered appreciation of Gauguin—"an original colourist with a pleasant note in decoration"—reads curiously with his other pronouncements: "Dewint, a colourist unique"; "Cox, our English Corot"; "our Metsu, J. D. Linton"; "Charles Green, our Jan Steen" (here is surely more rhyme than reason). His index is curiously arranged, occasionally in dictionary form without reference to a particular page in the text, thus: "Cézanne, a leading post-impressionist, so called, and to a certain extent a pupil of Paul Gauguin, like Van Gogh". I commend to M. Vollard this account of Cézanne's humility towards his younger contemporary. In conclusion, if I have said little in Mr. Brangwyn's praise, it is because there is no need. Mr. Sparrow has said all there is to be said, sometimes with discrimination.

R. S.

THE AKATHIST HYMN AND LITTLE COMPLINE ARRANGEMENT; the Greek text with a rendering into English; pp. 71 Greek, 71 English; (Williams and Norgate) 2s. 6d. net.

The interest of this pretty little volume for readers of *The Burlington Magazine* lies in its connection with a recent article in these pages in which an icon illustrating the Akathist hymn is published with the text and translation of the hymn [vol. xxxiv, p. 45]. The office here printed contains a great deal more than the hymn. A preparatory note tells us that it is only used in full on the Friday of the 5th week in Lent. On other Fridays in Lent a single section—1st, 2nd or 3rd, according to the week—is read. The hymn is here divided into four portions (*staseis*) of six verses apiece, which are distinguished by red initials to the verses. The English rendering, which is very ingeniously managed, omits the letters J and X from its alphabet.

The book is a full storehouse of the imagery and similes which the Eastern Church applies to the Virgin. I do not think that the sources of this form of poetry have been carefully studied as yet by anyone, or compared with the corresponding documents of western Christendom. Such an investigation would be full of interest (and of pitfalls); curious borrowings from apocryphal literature and from folk lore, no doubt, would be detected. I seem to see two in a cursory examination of these prayers. The mystic heifer of p. 25 recalls the *Vacca quæ peperit et non peperit* cited by Tertullian from the apocryphal Ezekiel; the city wall of p. 52 has its parallel in the book of Asenath (see Brooks's recent translation published by the S.P.C.K., p. 48).

The format of the book is very attractive, and it and the series to which it belongs are most praiseworthy undertakings.

M. R. JAMES.

PORTRAITS OF WHISTLER: a critical study and an iconography; by A. E. GALLATIN; 40 illust.: (John Lane) 50s. n.

Mr. Gallatin catalogues 287 portraits of Whistler, of which 33 are by the artist himself. He rounds off his list with written studies of the man, by eye-witnesses. They are valuable in that they set a kind of standard to which we may refer the graphic portraits. Inevitably, perhaps, Whistler seems to have affected nearly all his delineators, if not inimically, at least critically. Moreover, Whistler being Whistler, the best portraits of him, such as Chase's (No. 56) and Boldini's (58) (127) (128), commended themselves least to him. Of Chase's work he wrote, "How dared he do this wicked thing?" and Boldini's caused him to withdraw his favour from that too truthful artist. As for "Max's" caricature (No. 255), that, mercilessly showing up the worst potentialities of Whistler's self-culture, is said to have rankled like a poisoned sting. The best of Whistler's self-portraits is No. 2, *Whistler Smoking*, now in Chicago. It has something like Ribot in its quality and less romanticism and artistic "atmosphere" in its intention than the rest, save No. 30, a dry-point.

The portraits by other artists are interestingly discrepant. To reconcile the Boldinis with the Menpes, the Haskell (142) with the Alexander (102), or the Rajon (135) with the Rothenstein (76) will puzzle future physiognomists and iconographers. Mr. Gallatin has spared no pains nor research in making his work as complete and useful as possible. Whether his labours respond to a real need in England we cannot say; very possibly in America the interest in Whistler likenesses will be more lasting.

C. H. C. B.

SMALL HOUSES OF THE LATE GEORGIAN PERIOD, 1750-1820; by STANLEY C. RAMSEY; iv+16 pp. and 101 pp. of plates; (Technical Journals, Ltd.) 21s.

A copy-book of architectural designs in the 18th century usually consisted of a collection of admirable engravings on thick paper, prefaced by a stilted essay full of high-sounding phrases and capital letters. Less pretentious is this modern counterpart, a collection of fine photographs with an introduction from Mr. Ramsey's pen. He is known in his profession as an authority on the period, and in sixteen folio pages he sums up the characteristics of an architectural style which is enjoying a momentary vogue, as its turn has now come in the weary round of "revivals". The seventy years between 1750 and 1820 provided England with some of her most attractive domestic buildings. Every old town can furnish a few examples, especially the spas and the seaside resorts that came into fashion during the reigns of the Georges. But of the houses illustrated here the majority are in London or in the home counties.

It was essentially an architect's period, when scholarly and refined buildings bore the professional stamp often lacking in the more vernacular work that preceded them and infinitely preferable to the vulgarities of the jerry-builder who arose with all his terrible power during the Victorian era. Mr. Ramsey writes as an architect, and may well be pardoned for thinking that these things were better managed a century ago.

His admirable introduction is happily conceived. Instead of wearying us with technicalities, he treats the period in a light, yet judicial way, connecting various aspects of its architecture with contemporary social conditions, a method that invariably enhances the interest of such a study. Other writers on architecture have done the same, Mr. March Phillipps perhaps best of all. Mr. Ramsey rightly regards Jane Austen as the novelist of the period, and the prim, precise language of the few quotations he gives us is reflected in the studied and delicate details of the buildings. They are expressive, as he says, "of a very high form of civilisation. There is a beautiful propriety about them which, with their air of distinction, reveals them to be the residences of a well-bred and cultured people". He raises an interesting point as to whether American colonial architecture influenced our own during these late Georgian days, or *vice versâ*. He notes the excellent craftsmanship nearly always found in houses built by the Adams.

In his choice of illustrations he has an almost unlimited field, and on the whole has chosen well. But when so many delightful examples are to be found in all parts of the home counties, one regrets the inclusion of such mediocre work as the cottages at Merton and in Sandridge Road, St. Albans; the terrace at Hereford; Hurst Cottage, Hampton; the house at Star Cross; the "Gothick" cottages at Giggshill; and above all, the contemptible little façade in Bury Street. The pencil sketch forming the headpiece is, perhaps, badly reproduced and is below the very high level attained in the photographic illustrations, of which Nos. 39 and 74 and the trellis porches take a high place. There is one example in stone from Guernsey, but none at all from Edinburgh or the stone counties of England. For the most part they are charming designs in brickwork, the characteristic material of this attractive period of English house-design. M. S. B.

MODERN ETCHINGS AND THEIR COLLECTORS; by THOMAS SIMPSON; (John Lane) 4s. 3s. n.

This is quite frankly a book written by a collector for other collectors about what he and they collect. He writes "shop", as others talk it, and writes with zeal. He is not much concerned with assaying the value of etchings relatively to other works of art, or with discovering what it is that makes an etching a work of art at all; he solves

such critical questions by a quotation or two from Hamerton. He ignores entirely the fact that modern artists use other graphic processes besides etching for expressing their ideas, and that the period of which he writes has witnessed not only the revival of etching, but, a little later, the revival of original lithography and of the original woodcut. But it is not of much use to complain that several other books, or a much larger book, might have been written on the subject of etchings; we are concerned with the book that Mr. Simpson has actually chosen to write. Let us accept it, then, in the spirit in which it is offered, and not treat it as literature for the general reader, or a document to enlarge the erudition of the art-historian, but take it frankly as "shop", and deal with its author as man to man, as collector to collector. If we have any spirit in us, we shall not follow Mr. Simpson with the unreflecting loyalty of the sheep, but we shall refuse the homage that he claims for some of his heroes and demand his homage for some of ours. The table of precedence among modern etchers that he has drawn up on p. 30 is not likely to be accepted with acquiescence by any single collector of the flock. It is not entirely clear whether Mr. Simpson, when he gave these fifteen names as those of the elect, deliberately intended to imply the damnation of all the rest, or whether he was merely taking fifteen representative modern etchers about whom, for one reason or another, he had something to say. The latter interpretation would be the more charitable, but we fear it is excluded by the statement on p. 13 that "as a work on modern etchings the present book is manifestly incomplete, for the simple reason that I only refer to very few artists. But . . . let me hastily add that as I am convinced that these are the only artists to whom it is at all necessary to refer, I offer no apology on the score of incompleteness". Millet, then, and Keene, Rodin, Degas and Klinger are etchers to whom it is unnecessary to refer, while it is worth while to include Mr. X, who "never appreciated how important it is to leave something to the imagination", and Mr. Y., "who shows distinct promise", and Mr. Z., whose "work is certainly lacking in originality", though "one is led to think that should [Z] elect to devote a little more time to etching, the result might well be more than satisfactory". We cannot submit to artists of whom such things can be written even by their professed admirer being included in a list of the fifteen best etchers since 1850. But Mr. Simpson will at least have taught us that when we write our book we must be sure to make out a better case for our A and B and C than he has done for his X and Y and Z.

The chapter on "smudge" will also interest collectors, if they aspire to be critics as well. The

habit that Mr. Simpson describes by this apt monosyllable is a fault to which the imitative artist is especially prone. We could name a dozen "smudgers" among etchers who produce popular imitations of two leading etchers of the present day, but do not consider that those etchers themselves are guilty of the practice to such an extent as Mr. Simpson alleges. And we must protest against his suggestion that etchings which rely largely for their effect on dry-point combined with *retroussage* ought to be called mezzotints because the copper is so much roughened that it will hold ink in considerable volume over a very large portion of the plate. No *retroussage*, no mixture of dry-point with etching, will make either an etching or a dry-point into a mezzotint. Let the meaning of technical terms be respected in a technical book.

There is much in the book about prices, a subject so commonly ignored in the polite literature on prints, that it is rather refreshing to meet

with such open revolt against a silence which may be accused of hypocrisy. We suspect, however, that these chapters of the book will be read with even more amusement fifty years hence than now. The chapter on the ways of the dealer and the auctioneer is also outspoken to an uncommon degree. The book contains throughout a number of maxims and hints that will be of value not only to beginners but to more experienced collectors who have not hitherto been so conscious of their aims or so wary in their methods as Mr. Simpson, and the more they lay them to heart and reflect on them, the more clearly they will perceive that these aims, however consciously pursued, and these methods, however adroitly used, are not the only guides to success in collecting. There are treasures of the humble far more numerous and no less rightly prized by those who own and love them than the gilt-edged securities enumerated in the dazzling columns of Mr. Simpson's appendix.

C. D.

MONTHLY CHRONICLE AND NOTES

FURTHER LIGHT UPON THE PAINTER CALRAET (KALRAET).—In his annual report on the Museum Boymans, Rotterdam, the director, Mr. Schmidt Degener, tells a most interesting story:—

We have all admired the picture of two grey horses in this museum signed A C, hitherto believed to be a fine specimen of Albert Cuyp. The report gives illustrations of the picture both before and after cleaning, in the course of which the signature proved to be spurious and the monogram of the true creator of this fine panel appeared: A P K = Abraham Pietersz Kalraet. I think I mentioned also in my study on Calraet in this magazine¹ that the painters Calraet, Abraham and Barent signed alternatively with C or K; only Abraham signed as an *exception* with K, and Barent *generally* so. In the Dulwich Gallery a similar picture of grey horses, certainly by Calraet, with a signature A C, is catalogued as by Cuyp, and Mr. Mellaart believes that one or two other stable interiors in that gallery might also be the work of Calraet.

Most of the "Cuyp" pictures, signed only "A C", must be examined carefully, and in most cases they will prove to be by Calraet.

Indeed, in the inventory of Calraet's mother, in whose house Abraham van Calraet had his *atelier*, we find numerous pieces of stable interiors, even portraits of horses belonging to wealthy inhabitants of Dordrecht.

More and more we come to admire this too long forgotten artist, whose fine works hitherto have been attributed by the best connoisseurs to no less an artist than Albert Cuyp. A. BREDIUS.

¹ *Burlington Magazine*, vol. xxx, p. 172 (May 1917).

MODERN FRENCH ART.—It is several years since a really representative collection of modern French art has been got together in England. Indeed, I think that the second Post Impressionist exhibition at the Grafton Galleries in 1913 is the only exhibition that can be compared to the present one at the Mansard galleries.

British public opinion has probably changed a good deal from what it was at that time. Those pictures at the Grafton Gallery produced something very like a scandal. Lately we have seen the same public which was moved to indignation then applauding frantically the decorations by Derain to the Russian ballet; and I have little doubt that the present exhibition will be a success. In England when we see any kind of art with which we are not very familiar we are apt to think either that we are, as we say, having our leg pulled, a kind of attack against which we are particularly defenceless, or else that our moral susceptibilities are being shocked. We meet the situation with sounds expressive of offended dignity or of outraged virtue, as the case may be.

It will be well for the public to enter this gallery with no preconceptions at all, and not to allow itself to be connoisseured out of its senses either by those who think everything new must be good, or by those who think that impressionism is the last word of art. It is difficult to be humble and receptive, but it is necessary if we are not to make ourselves ridiculous about contemporary art.

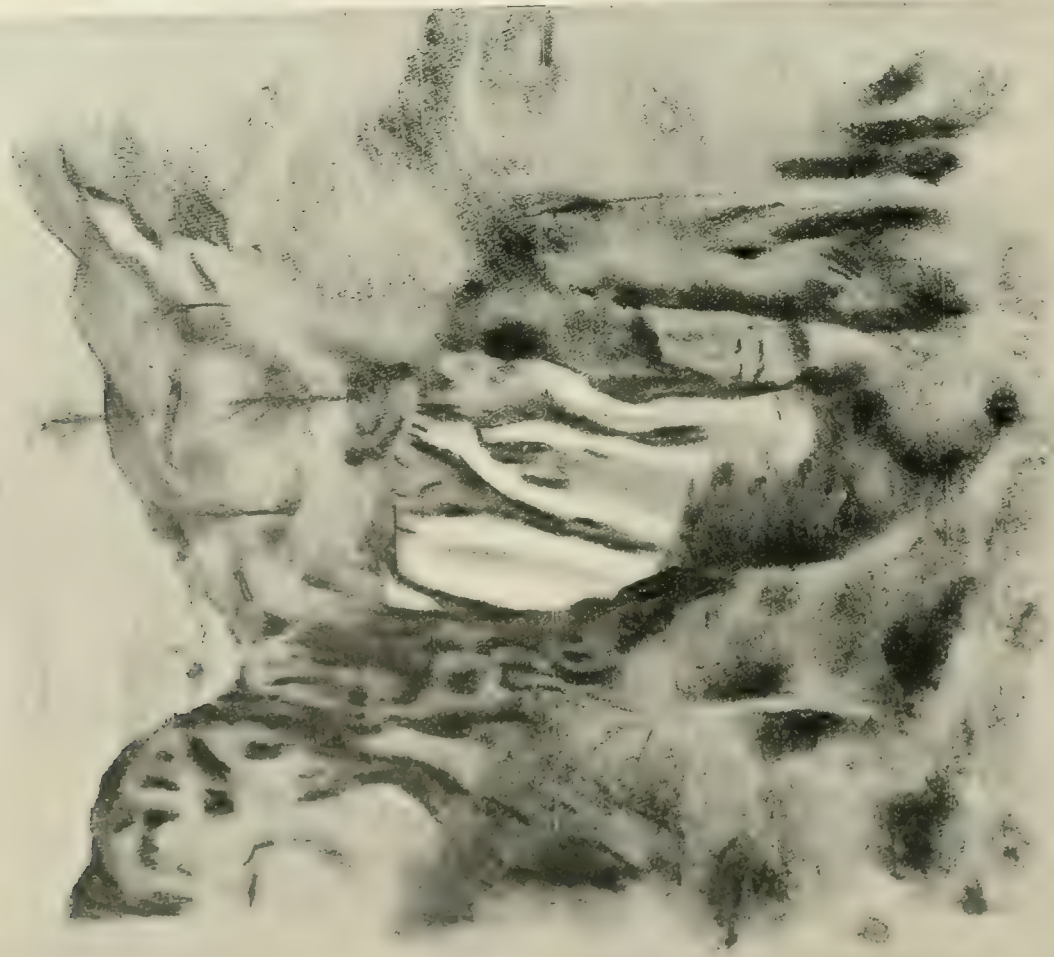
If there be any great artists at the present day it is likely that their work will not yield up its secret immediately to the first comer. We should



(A) *Lady with Rings*, by Henri Matisse



(B) *Parsant*, by Modigliani



(C) Drawing by André Derain.



(D) Landscape by Vlaminck.

remember that the impressionists were met with just the same want of appreciation with which Cézanne and Gauguin were met in 1911, yet now the impressionists are universally and Cézanne and Gauguin almost universally accepted.

For my part I must confess that some of these pictures are to me like poems written in a foreign language. It is though, I think, ungracious, at a dinner where so much is palatable, to call attention to the bottle of wine one suspects of being corked or the soufflé that has failed to rise. I will not do more than indicate my preferences.

The work of Picasso, of Matisse and of Derain is already to some extent known in England. These artists are not represented by many examples, but those examples are chosen with discrimination. No one, I think, with a sense for beautiful painting, can fail to be moved by Picasso's little still-life. The drawing here reproduced by Derain [PLATE II, c] gives with the greatest economy of means a sense of imposing solidity, of superb modelling. The three paintings by Matisse show an exquisite sensibility, an inventiveness in rhythm, a sense for paint, a taste, that make him perhaps the most purely delightful of modern artists.

The two painters whose work will probably be the greatest surprise are Modigliani and Vlaminck. Modigliani's uncommon feeling for character finds expression through an extreme simplification of colour and contour and the most astonishing distortions. The pictures of Vlaminck are much alike in colour—a scheme of blue and green with a few red roofs, but with this severely limited material, he composes his landscapes with a mastery that is essentially classical. Other artists I would like to mention are Utrillo, Favory and Feder. L'hôte, although taking and charming, hardly I think fulfils his early promise.

The only fault I have to find with the whole exhibition is that there are too many works exhibited, but considering the great importance of modern French art and the few opportunities there are of seeing it in London, this is a fault on the right side.

M. S. P.

THE WAR MEMORIALS EXHIBITION AT SOUTH KENSINGTON.—This exhibition is well calculated to give to both the public and the craftsman a notion of what kind of object is suitable for a war memorial, and of the methods by which war memorials may be carried out. To this end the exhibition is divided into two sections—the retrospective and the contemporary. There can be nothing but praise for those responsible for the planning and arrangement of the exhibition. The extremely well chosen and well displayed examples in the retrospective section bring home to one the continuity of a fine and vital tradition of craftsmanship in different periods. This tradition,

while not hindering the craftsman who happened to be an artist from saying what he had to say, was yet a barrier against the caprices of untalented eccentricity.

The west hall, which is given up to contemporary work, produces a very different effect. Anyone will be disappointed who had expected that the war would lead to an outburst of creative energy, that in the exultation of victory men would rise superior to themselves and produce work incandescent with the flame of their enthusiasm. The first and enduring impression here is one of anæmia. The spectator finds himself surrounded by sculptured or painted figures, nude, or draped, or half-draped, already all too well known, sitting, standing, crouching, sprawling, or what not on half the modern public buildings of London, poor flaccid figures with the plasticity of a half-filled hot-water bottle; timid, nerveless drawings, compositions of an incredible banality both in conception and execution. It is disheartening to stand in this room and to think what the appearance of our great cities may be in a few years if public spirited gentlemen are permitted to carry out certain grandiose schemes of improvement. Young men are evidently applying themselves with a persistency, in itself worthy of all praise, to making hideous the aspect of the world we have to live in. In these matters, unfortunately, public spirit or the most admirable disposition of the will is not enough, is not even a beginning. Only an exuberant creative energy or a fine tradition can avail.

What has happened to the tradition? The craftsman's aim has, it seems, always been to produce a mechanical perfection and to remove the evidences of his manual labour. This was part of his robust objectivity. He was not concerned with expressing his states of mind; what he wanted to get was the "trade finish". At this elementary stage the desire to objectify is hardly more than the almost universal desire to whittle, and to whittle conscientiously and symmetrically. When the machine developed, the craftsman was that perhaps unfortunate man whose ideal is realised. No one could do quite so well as a machine. At the same time, however, it began to be evident to people of taste that mechanical smoothness and regularity were not really so very important, and that, whatever the craftsman himself may have thought, the vitality of the old work lay in its failure to achieve its end. William Morris believed that by reverting to the middle ages, and by restoring to the craftsman the joy he had once had in his work, beauty, which is the expression of that joy, would return. The picture which this school drew of the factory worker's condition was depressing in the extreme. As a matter of fact, that instinct merely to make objects on which the worker's joy had depended

was satisfied fairly well by a good deal of purely mechanical work; and the conditions of modern life—over-population, standard of living and so forth—make it inevitable that the great majority of workers shall be engaged on such mechanical work.

Morris and Morris's master, Ruskin, have profoundly affected the academic teaching of art and design in this country. Their ideas have been given a trial. The greatest success has I think been attained in the craft of lettering. There is in modern times still a certain demand for carved inscriptions and well written manuscripts, the conditions of labour are what they were in mediæval times, and there is little or no opportunity for the introduction of "ideas" into the work. Some of the examples of lettering at this exhibition would be a credit to any age or country. But for the most part the reorganisers of the handicrafts have fallen between two stools. They are not robust simple-minded people following with no thought the precepts of an already established tradition, preoccupied merely with the care for mechanical perfection. Their object is self-consciously to re-establish such a tradition, and in their deliberate avoidance of the mechanical and of modern conditions they are apt to become enervated and precious. Nor are they commonly very individual artists. Men with an extremely personal sense of design turn usually to other things than the establishment of schools of art. In these circumstances the craftsman appears to have been encouraged to become noble, to rely on vague magnificent abstractions and sentiments.

"Ay, laying the red chalk 'twixt my lips,
With soul to help if the mere lips failed,
I kissed all right where the drawing ailed".

Good intentions are to replace mechanism. As might have been expected, the results do not justify this hope. The value of a work of art does not lie in the nobility of the sentiment of which it is a symbol but in some quality intrinsic to that symbol.

The moral of this exhibition seems to be that the humbler the aims of the craftsman the better he succeeds. The distinction of some of the lettering has already been mentioned; the book-binding of Miss Katherine Adams is superb. It is when the element of representation appears that the synthetic power tends to disappear. The painting and sculpture fall lowest. It is clear that in this generation there are very few men that have the talent to design important monuments or to paint immense canvases, and the public would be well advised not to make suddenly a great demand for these things. After all the essential purpose of a war memorial is to commemorate the names of heroes and it is prudent not to attempt too much. A simple stone with good lettering, a well written roll of honour, are more consonant with the dignity of heroic death than is a poor piece of architecture or a pretentious figure of victory.

J. H. J.

MARIANO FORTUNY.—Señor M. Bayés (Editorial y Libreria de Arte, Tallers 32, Barcelona) is collecting material for a book on the Spanish painter, Mariano Fortuny, which is shortly to be published. He is anxious to obtain a complete list of the pictures by this artist now in public and private collections in England, and he would be grateful if collectors and custodians of museums possessing examples of Fortuny's work would communicate with him, enclosing photographs if possible.

PUBLICATIONS RECEIVED

Publications cannot be included here unless they have been delivered before the 16th of the previous month. Prices must be stated. Publications not coming within the scope of this Magazine will not be acknowledged here unless the prices are stated.

Serial Publications will for the present be arranged here according to the ordinary periods of their publication, and only the latest number of foreign serials actually received will be entered, in order that foreign editors and publishers may learn which numbers of their publications have failed to arrive.

MANCHESTER UNIVERSITY PRESS (Longmans, Green and Co., London).

HERFORD (Mary A. B.). *A Handbook of Greek Vase-painting*; xxii + 125 pp., 11 pl., 21 illust. in text; 9s. 6d. n.

G. P. PUTNAM'S SONS, London and New York.

GOVETT (Ernest). *Art Principles, with special reference to painting, together with notes on the illustrations produced by the painter*; xiv + 379 pp., 3 pl., 17s. 6d. n.

GEORGE ROUTLEDGE AND SONS, LTD.

BURGESS (Fred. W.). *Antique Jewellery and Trinkets*; xiii + 399 pp., 142 illust., 10s. 6d. n.

MODERN REVIEW, Calcutta.

CHATTERJEE (R.). *Picture Albums, Nos. 1-5, each containing 16 coloured plates.* Rs. 2.

VICTORIA AND ALBERT MUSEUM.

BRACKETT (Olivet). *Catalogue of furniture from Montagu House, Devonshire House and Grosvenor House, 1917*; iv + 15 pp., 8 pl., st. n.

PERIODICALS — WEEKLY. — American Art News—Architect—Country Life—Le Journal des Arts.

FORTNIGHTLY.—Mercure de France, CXXXIV, 507—Vell i Nou, V, 94.

MONTHLY.—Cleveland, Ohio, Museum of Art, Bulletin, VI, 6—Colour—Connoisseur—Fine Art Trade Journal—Kokka, 348.

BI-MONTHLY.—Art in America, VII, 5.

QUARTERLY.—Bulletin of the Worcester Art Museum, x, 2—Felix Ravenna, 2;—Quarterly Review, 460—Academy Notes (Buffalo, N.Y.), Apr.—June 1919.

OCCASIONALLY.—La Racolta Vinciana, Milano, x Fasc. (1919), *Nel Quarto Centenario dalla Morte di Leonardo da Vinci*, 3-3 pp., N.P.

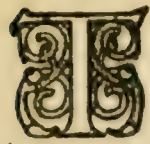
ANNUALLY.—National Portrait Gallery, 62nd Annual Report of Trustees for 1918-19; 1d.

TRADE LISTS.—George Allen and Unwin, Ltd., Summer announcements and notes on new books—H.M. Stationery Office, Monthly Circular of New Publications. —Maggs Bros., 34-35 Conduit Street, W.1., Cat. No. 380, *Manuscripts and early printed books*.



A SILVER RELIQUARY HEAD, ITALIAN 14th CENTURY. (MR. HENRY HARRIS)

A SILVER RELIQUARY HEAD BY SIR MARTIN CONWAY



THE silver head, a photograph of which is here for the first time published, was recently acquired by Mr. Henry Harris without pedigree or any information as to its provenance. It measures: height $10\frac{1}{4}$ in., diameter of base $5\frac{3}{4}$ in., and weighs $41\frac{1}{2}$ oz. avoirdupois. The hair is partly chased, partly embossed and chased. It has been gilt, and traces of the gilding remain. The flesh parts have never been gilt. The ring which serves as base is soldered on to the neck and the ends of the hair are carried over it. The surface of the ring is cross-hatched and has been gilt. On it are set six cabochon pastes, red, green and blue, and between each pair is a small framed silver panel. These panels bear engraved designs, whereof some have become indistinct from age, while three bear respectively a bird with spread wings or a dragon contortionately involved in the complexities of his limbs and tail. These designs appear to be of the 12th century—French or Italian. The character of the head speaks for itself from our print. A small lid opens by a hinge in the crown of the head, and there is a circular hole in the centre of the plate that forms the bottom, and is soldered within the ring. The interior is now empty.

Head-reliquaries became relatively common in the 14th and 15th centuries, but early examples are rare. The head of S. Candidus at S. Maurice d'Agaune is attributed to the 11th century, but probably belongs rather to the 12th. It is fashioned of thin plates of silver beaten up into shape and attached to a wooden foundation. Head and neck are adorned with filigree and jewels. The silver-gilt head of S. Eustace which belonged to Basle, and is now in the British Museum, is a finer work of like structure [PLATE II]. The hair is embossed into ribs or grooves, and in its length and the curl at the ends follows the fashion of the time of S. Louis—evidently a notable French work of the 13th

century. Neither of these heads presents any analogy to that of Mr. Harris.

The finest 12th-century reliquary head is that of S. Alexander; it belonged to Stavelot Abbey, and is in Brussels Museum. Its date is 1145, and probably Godefroid de Claire made it. The head is vigorously modelled, the hair embossed in a series of almost symmetrical curls. The neck is adorned with enamelled ornaments, and the whole is mounted on an enamelled stand resembling a portative altar of the date. An example at Stendal and another (of a woman) from Fischbeck in the Kestner Museum at Hanover belong to the school of Rogkerus of Helmershausen, and have little in common with Mr. Harris's bust, except that they are of like solidity of structure, and are not mere plates nailed on to wood. An example of a man's head at Veroli Cathedral has many qualities in common with the Stavelot head, but is doubtless of Italian workmanship half a century later. Other 12th-century German examples are in Erfurt Cathedral and the parish church at Cappenburg. A half-length example made to contain the head of S. Baudime is at Saint-Nectaire (Puy-de-Dôme), and has often been published. It dates from the second half of the 12th century, and evidently belongs to a different school from that out of which Mr. Harris's head proceeded.

In Veroli Cathedral is a second head-reliquary of markedly different character from the first. It contains the head of Santa Salome. The modelling of the face comes nearest (of all the foregoing) to that of the Harris head. The hair is differently done and represented; many other divergencies could be cited, but on the whole it is this head which alone seems to approximate to that under consideration. I conclude, therefore, though only provisionally, that the Harris head is Italian work of the 12th century. It is a monument of great rarity and considerable artistic and historical interest.

A WORK BY VEIT STOSS BY WILLIAM A. BAILLIE-GROHMAN



At a moment when many are busying themselves with memorial shrines the discussion in international art circles some years ago as to which of the Gothic sculptors has best succeeded in rendering the expression on Christ's face when death released Him from His agony on the cross may be recalled with advantage to those seeking inspiration. Our PLATE is from a photograph of

a crucifix which hangs in the Chapel of Schloss Matzen in North Tyrol, of which I am the owner. Up to recent years the crucifix was believed to have emanated from the Dürer school, Baron Sacken, the head of the Imperial Museum in Vienna, having pronounced it more than a generation ago to be a first-class specimen of that master's *Schule*, a pronouncement which, at the time, met with general acceptance. Since then

the grand works of the Nürnberg woodcarvers have received much attention by specialists, particularly those by Veit Stoss, the creator of the retables in the Stanislas Cathedral (Church of Our Lady) in Cracow, and of the famous crucifix (*Adoration*) now in the S. Sebaldus Church in Nürnberg. As a consequence of these recent researches it appears that the Matzner crucifix may now be considered as a work by this master.

Veit Stoss, who was probably born at Nürnberg about the year 1450, and who died there in 1533, is claimed by Poles and by Germans as a native of their respective countries, Bergau, Daun, Fischnaler, Voss, Lossnitzer and I believe also Prof. Franz Heege asserting that he was a German, while Grabowski, Sokolowski and Kopera are equally positive that he was a Pole. The last-named German specialist's work I have not read, for it had not left the press at the outbreak of the war. I know, however, that he holds very positive views concerning the authenticity of the Matzner crucifix, which he examined very closely on more than one visit for that special purpose. Indeed, I was amused by receiving a long letter from him through neutral countries soon after my own release from internment in Austria, filled with learned theories concerning this work of art, just as if at that moment the whole world were not engulfed in the throes of the worst cataclysm in history. According to Heege, were it possible to place the Matzner and the S. Sebaldus crucifixes side by side, all doubt as to both being by one hand would vanish. Had the war not intervened it was my intention of having this done by taking the crucifix to Nürnberg, and submitting it to this the most convincing test. Concerning the genuineness of the S. Sebaldus cross no doubt, of course, can exist, for its history can be traced back to the day it left Master Veit's hands¹. For a long time it was believed to have been the master's last work before he lost his eyesight, and to have been executed in the year 1526, but the discovery of a slip of parchment secreted in a recess in the cross proved that it originated half a dozen years earlier. Further research in the city archives brought to light a document by which Veit Stoss was permitted to fell a lime-tree in the city's woods for the purpose of carving this identical crucifix. Other documents throw interesting light upon financial and domestic details which do not redound to his honour; for in 1503 he passed through a somewhat unpleasant ordeal by being condemned to have his forehead

branded and his cheeks perforated by a red-hot iron by the Nürnberg hangman, in consequence of imitating another man's signature to a deed. Altogether Veit Stoss must have been one of the most wayward, hot-tempered and cantankerous specimens of soaring genius to be found even in that turbulent period. His marvellous skill outweighed, however, all moral obliquities, so that four hundred years later two countries are respectively claiming the branded miscreant as their son.

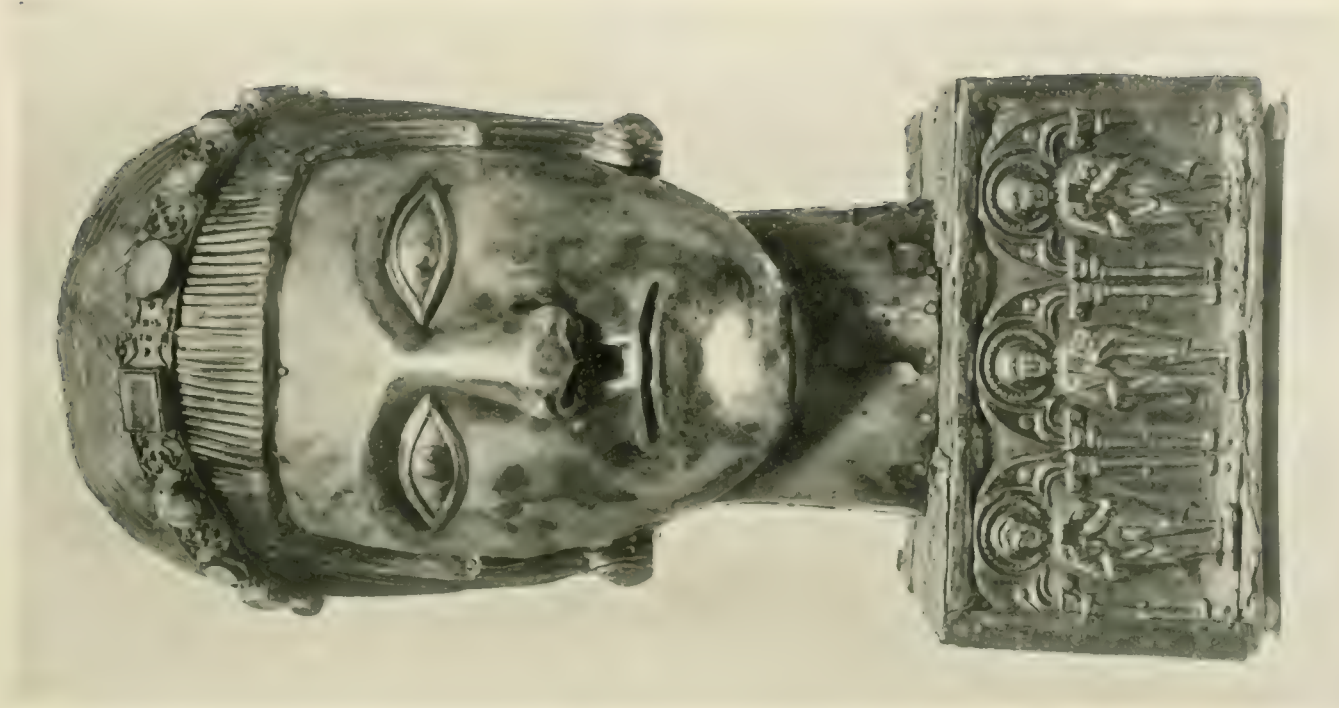
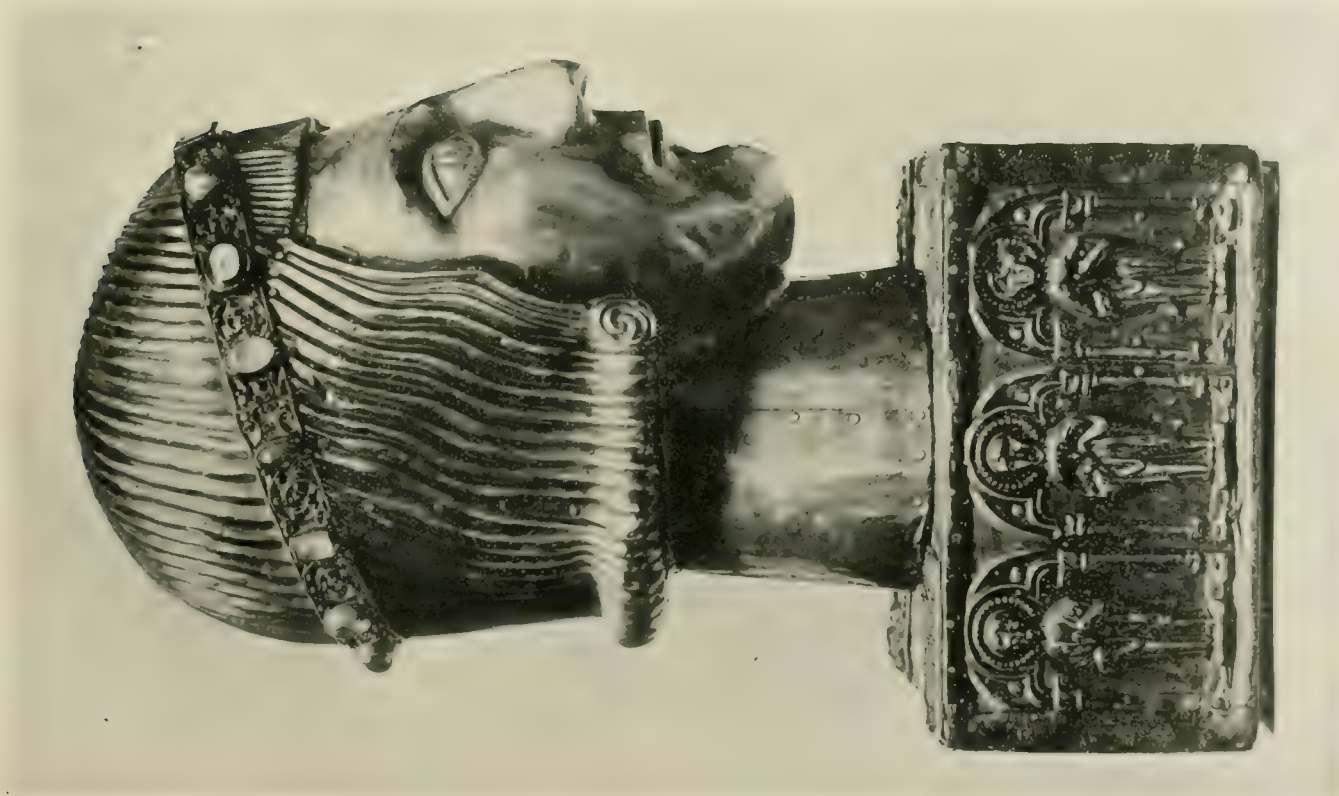
There is another crucifix in Nürnberg which is unquestionably also by Master Veit's own hand—*i.e.*, the one now in the Germanic Museum—but three others, preserved in the chapel of Nürnberg Castle, in Münnerstadt and in Schwabach, are now considered to be pupils' work to which the master may have given finishing touches.

There are three peculiarities typical in Veit Stoss's Christs: a great width of chest, the puckered-up appearance of the diaphragm and the length and tense position of the arms. These characteristic features experts assert are possessed by the Matzner crucifix, and so far as it is possible to compare two works many miles apart by means of the camera the two show striking resemblance without making of the one an absolute copy of the other, and robbing it of its claim to originality of conception. The anatomy of the body, of hands and feet, texture of the hair, slant of the eyes, pose of the head, and the draping of the loin-cloth are very much alike in these two specimens.

Unlike some other works by Veit Stoss, the Matzner exemplar has fortunately escaped the kind attention of restorers, who, as happened, for instance, in the case of the already mentioned crucifix in the Germanic Museum, gilded Christ's body. There is absolutely no paint on any part of the body, which is about three-fourth life-size, and is of a light brown tint, the result either of age or of a staining process which time has somewhat faded. It leaves the texture of the wood plainly visible, while the crown of thorns is slightly coloured (green), the loin-cloth is painted a dead white with slight traces of gilding on the seam or edge. This white coat of paint, as well as the rococo moulding of the usual I.N.R.I. tablet over Christ's head, were probably added in or about the year 1661, when the chapel underwent most unfortunate structural changes that turned what was a Gothic edifice consecrated by the Archbishop of Salzburg, a Wittelsbach prince, on 23 November 1176, into a rococo interior with dreadful stucco ornaments.

Nothing really authentic is known regarding the origin of the Matzner crucifix, nor how it came there. To the populace it has long been known as the Fugger Crucifix, placed where it is by one of the Counts Fugger who possessed the

¹ Already in the 17th century it aroused the admiration and covetousness of that great collector, the Elector of Mayence, who insisted on obtaining it, offering (1652) the then enormous sum of 1,000 gold ducats for it, but the city council refused to part with their treasure. Dr. Edward Brown, when he visited Nürnberg on his European tour in the following decade, writes of it that it "is esteemed at a high rate", praise that other subsequent visitors severally echoed.



Silver-gilt reliquary head of S. Eustace. French, 13th century. (British Museum)



Crucifix ascribed to Veit Stoss, 1503? (Mr. W. A. Baillie-Grohman)

castle from 1589 to 1657, and there is documentary evidence that in the month of August 1503—a few weeks prior to his Nürnberg ordeal—Veit Stoss had completed an important piece of work for a church of which the spires can be seen from Matzen. We have namely his holograph receipt for 1,166 florins—the full amount agreed upon—for carving a retable for the parish church of Schwaz, then the centre of the richest silver mines in Europe, and but a few miles from Matzen. As was customary, Veit Stoss, as master of his craft, not only carved but also erected the retable in the sacred edifice, where it remained until the year 1619, when, following the changes of taste in ecclesiastic styles, the whole Gothic altar was done away with, and the one still *in situ* was put in its place. Of the old structure two, or possibly three, now famous figures of saints are known to have survived, if the centrepiece, the crucifix, be not the one in the Matzen Chapel. In 1619, as already stated, the Fuggers², whose family had been connected with Schwaz mines from their very start, and had amassed untold wealth in the course of a century and a half, were owners of Matzen and other castles in the Lower Inn Valley, which they filled with their treasures, for nearly all the members of the family were great collectors and liberal supporters of the arts and crafts of the time. It is, therefore, quite possible that when in the year 1619 iconoclasts removed Veit Stoss's crucifix from its original site, Count Georg Fugger, then Master of Matzen, laid hands on it, and had it put up in his own chapel, a supposition rendered rather probable by the name by which it is known to this day in Tyrol. As a staunch Roman Catholic it seems likely that the count desired to adorn his chapel with a relic worthy of an edifice that had been consecrated more than four centuries previously by a scion of the royal house that had elevated the erstwhile weavers to the rank of counts and princes.

Coming to modern days, the crucifix has occupied its present place to my personal knowledge for the last fifty years. Indeed, if I may mention a circumstance of only personal interest, it was this fine piece of carving which attracted the attention of my mother while travelling through

² The Fuggers came to Schwaz from Augsburg in 1444, and a century later had become the richest people in Europe and the foremost bankers in the world, and as such played important political rôles, the election of Charles V to the imperial throne being brought about by a loan of 543,000 florins advanced by the Fuggers. Their loans to Queen Elizabeth on more than one occasion enabled Gresham to tide over financial ruin. A proverb circulating at the time put the miraculous rise of the Fuggers thus: First generation, simple weavers of fustian and silver smelters; second generation, silver kings and great bankers, with the title of Counts of the Holy Roman Empire; third generation, ten-fold millionaires, princes of the empire in whose hands lay the purse-strings of Europe. In my *The Land in the Mountains* (Simpkins) I give a full account of this interesting family.

Tyrol in the sixties of last century. The castle was then in quite a ruinous condition, and the chapel the only space with windows and doors left in it. But notwithstanding this and the impoverished state of the then owner, she was unable to prevail upon him to part with the crucifix. "Buy the whole ramshackle place and you can get the crucifix; you shall have it cheap", said he, half-jokingly, and, as the price *was* cheap, a good deal less than the present value of the crucifix, her purchase proved a happy one, and what is one of the historical castles of Tyrol was saved from ruin and became the first of several Tyrolese seats that passed into English hands. As such it has so far escaped pillage, though the aftermath of the armistice last November very nearly caused its undoing, for I hear that a large band of marauding and starving soldiery laid siege to it. Fortunately the inmates managed to stand them off at the point of rifles and revolvers in the hands of man, woman and half-grown children.

How the principal of all Veit Stoss's admirable renderings of the sacred story, the Cracow shrine, has fared in the terrible upheaval I have not been able to find out. Possibly it may have escaped shells and fire-brands, and thus share the good fortune that befell the famous Maximilian cenotaph in Innsbruck, with its unrivalled bronze representing King Arthur. This monumental work, one of the finest in the world, was reported, it will be remembered, to have been melted down for war purposes, but at the eleventh hour, I hear, it was spared that doubly cruel fate. To speak, in conclusion, of other carvings by Veit Stoss, travellers who know their Florence may recollect the beautiful S. Rochus in the Guadagni Chapel in S. Maria Annunciata identified by Hermann Voss not so many years ago. In England there are but few pieces of unquestioned authenticity. In the Victoria and Albert Museum there is a small triptych which used to be attributed to him—an ascription which was abandoned none too soon, for it possesses no trace of Veit Stoss's style. The museum possesses, however, a fine boxwood statuette of the Virgin and Child, in which the expert eye of Voss first discovered the master's hand. Later researches by Lossnitzer confirm this ascription. Its drapery is fine and quite characteristic of Stoss, but the hydrocephalic head, large standing-off ears and unattractive features of the Infant Christ prove that children were not his *forte*, and show the limitation of his artistry.

Veit Stoss's outstanding characteristics are the boldness of his conception, the extraordinarily natural expression of the human face which he contrived to impart by the simplest of means, and lastly his drapery. For the former qualities his work has been compared to that of Donatello's

dignified realism, though expressed in a different medium. Traces of Veit's genius will be discoverable even in the wretched photographic views of my treasure (which are the only ones I

have at hand), and *la guerre* must plead for my presuming to present a masterpiece to the readers of *The Burlington Magazine* in the shape of penny postcards, for they are nothing else.

THE LANDSCAPE DRAWINGS OF DÜRER*

BY FRANK WEITENKAMPF

THE bibliography of Dürer is not a small affair. He has been considered from various view-points and angles. He has been praised in rich periods, analysed with most meticulous attention to his slightest possible intentions, philosophised over. But a very significant phase of his development, duly noted years ago, seems to have failed to make its full impress.

The familiar Dürer is the engraver of carefully executed figure-pieces, with much attention to detail and accessories. But there are other things to be considered before an approach can be made to an understanding of the artistic entity which the name Dürer represents. Say the fine colour-sense shown in his painting *Crucifixion* (Dresden Gallery), or the remarkable appreciation of landscape evidenced by his drawings. The importance of Dürer's landscape drawings has still to be insisted on.

Dürer has himself been quoted to the effect that "an artist of understanding . . . may often draw something with his pen . . . in one day . . . and it shall be fuller of art and better than another's great work whereon he has spent a whole year's careful labour". In these landscapes there comes to us a wider and deeper realisation of all that was encompassed by his inquiring, studying, classifying mind. They are a revelation, and stand by themselves in their period, an achievement strangely modern in feeling and strangely different from the work of the Dürer best known to us.

The most familiar of Dürer's drawings are those most nearly akin in spirit to the formal detailed method of his line engravings, such as the well-known study of clasped hands, the hare, or the close transcripts of plant life. But in his landscapes he showed a freedom of eye and hand that offers an outlook on an unfamiliar side of his artistic nature. You are taken outside of Bartsch to walk with a hungry-eyed, ardent, wonderfully observant student of nature. Dürer stands forth with a modernity, a realism, that is remarkable, almost startling at times, in these drawings. Many of them are brushed in colours, noteworthy early examples of the painting of landscape for its own

sake. They display an objectivism in the seizure of natural effects, a painter-quality, much more apparent than in many of his canvases. In these drawings he faced landscape with an open-minded desire for truth, a preoccupation with his subject, that left little room for the exercise of mannerism.

When he set out in 1490 on his first journey, wandering to the Alps and across, he made many sketches of landscape, broad views of valleys and wooded slopes, fortified places. The many things he saw "acted as a mighty ferment". After his return to Nuremberg, he continued his work of sketching what interested him: landscapes, bits of city views, and minutely careful studies of plants and animals. Later (1520-21), on his trip to the Netherlands, he busily drew buildings and animals and people, but hardly a more significantly modern thing than that *Scheldedamm* at Antwerp, with its sharply crossed lines of rigging that inevitably bring to mind the Whistler of the London series, and its foreground that just as clearly, by its sweep of eloquent blank space, recalls Venice plates by the same artist, such as *Riva No. 2*.

One may hesitate to subscribe unreservedly to the enthusiasm of various writers who found in his work a grasp of "the poetry that landscape can suggest". One may hesitate to accept Dürer as one who absolutely found in landscape an expression of mood and sentiment, and yet have to face the fact that he took up landscape at all in the manner in which he did. He was first of all and indefatigably after facts, training hand and memory.

If his landscape drawings are approached purely from the standpoint of method, of technique, it is noticed at once that in place of the formal, definite stroke of the burin, there appears not only the freer line of pencil or pen, but frequently the work is executed directly in brush washes, with their possibilities of indicating tone or colour. In these, perhaps the earliest of their kind, the touch is mellow, flowing, yet decided.

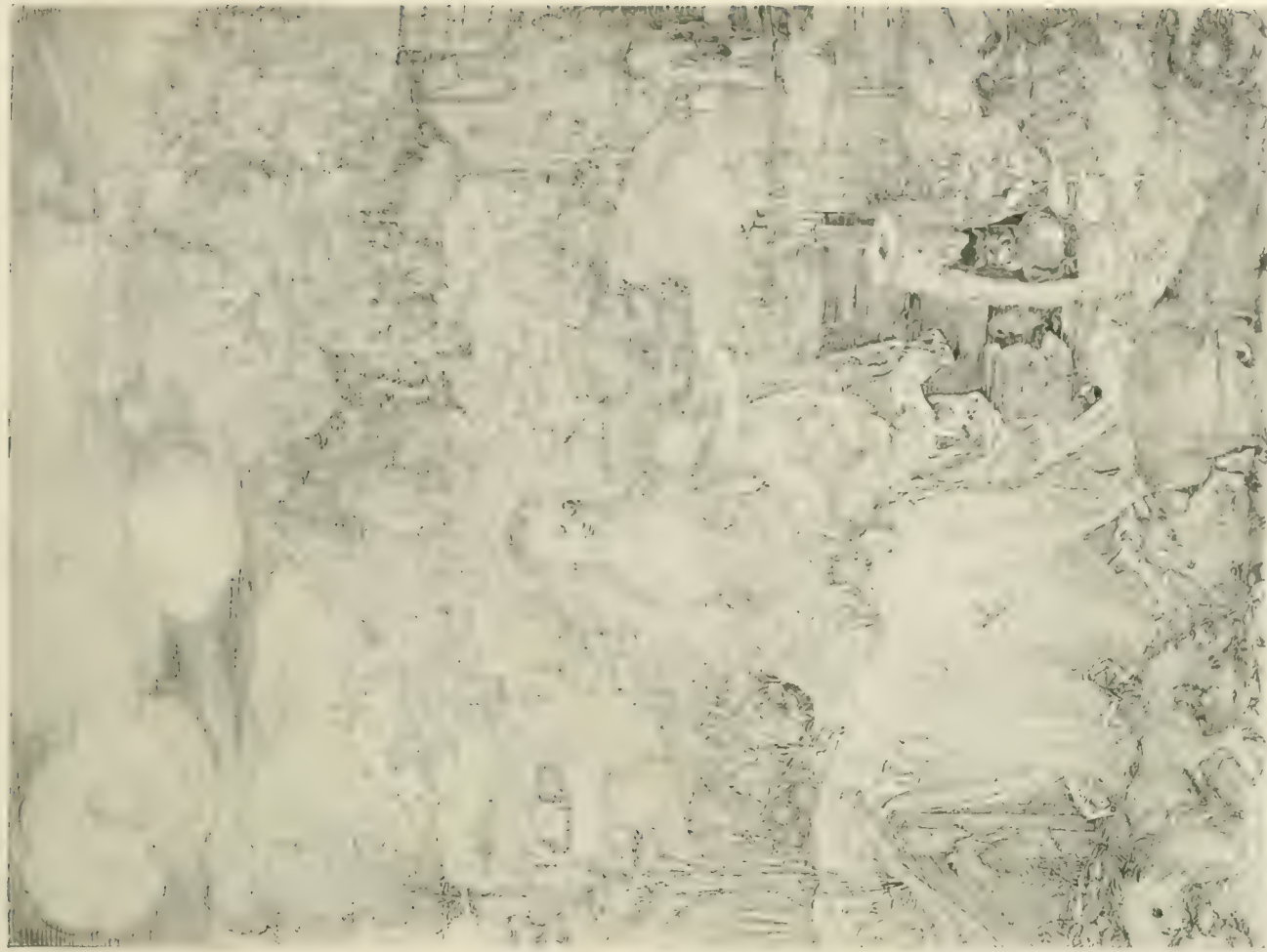
With the Dürer of the engravings in mind, it is a revelation to see, for instance, the *Weierhaus* (220, 1500, British Museum) [PLATE I, A], a scene on the Pegnitz river, near Nuremberg, free, light, limpid in its breezy outdoor feeling. He was preoccupied here mainly with the shifting, shimmering colour in the sky and its reflection—with difference of texture—in the water. And how

* For convenience in reference the drawings mentioned in this article are usually indicated by the numbers, in parentheses, which they bear in the set of reproductions of Dürer's drawings edited by F. Lippmann.



A

A.—*Weierhaus* (220), 1500. (British Museum)



B

B.—*Virgin and Child in landscape* (460). (Albertina)



A



B

A—*Landscape*, pen and ink (431). (Erlangen University Library)

B—*Kalkreuth* (105), 1514

simple much of the motif is, the flat shore-line so unexciting, the whole so dependent on its delight in lush colours and fine gradations. Something, at least, of the character of this drawing was preserved when it was transplanted into the engraving *Madonna with the monkey* (Bartsch, 42). From the latter it was lifted by Giulio Campagnola for his plate *Ganymede* with decided loss of what freshness and crispness had survived under the strokes of the burin in Dürer's engraving. The pondering over effects in sky and water had already been foreshadowed, though with nothing like the same insight in *View of Innsbruck* (451, Albertina) done at the time of the first journey. It is a water-colour sketch midway in vigour between the strong, broad brushing—in water-colour, sometimes with an admixture of body colour—which is under consideration at the moment, and the pen-sketches, lightly touched with colour-washes, to be spoken of presently.

In the *Weidenmühle* (331, Paris Bibliothèque Nationale), in water colour and body colour on parchment, with the big clump of trees on the right and the mill buildings in the centre, the interest in the study of cloud and water effects is again apparent. So, too, in *Dawn of Day* (219, British Museum) in water colour with again some opaque touches, where the sky rests in chromatic richness on the edge of a pool. The whole is broadly washed, although in the foreground the individual grass-blades are carefully, yet not painfully, differentiated. The concern with colour is so apparent that Dürer the draughtsman steps to second place. Another example of his interest in the changing mood of the sky is seen in the cloud effects of the *View of Trient* (1494), which furthermore shows an extraordinary feeling for depth, for the "three-dimensional element". Similar qualities of space and light appear likewise in the *Fenedier Klausen* (301, 1494-95, Louvre), a bright water-colour view of the castle of Arco in Southern Tyrol. Further examples of such freely transcribed impressions of nature are the body-colour drawing *An old Castle* (Bremen print room), soft, yet bold and free, although perhaps a bit cold in tone, the *Drahtziehmühle* (4, 1494, Berlin)—of which later he did also a line drawing (Bonnat collection)—and the similar *Group of Houses of S. Johann, near Nuremberg*.

That trees attracted him, we know from the lovingly detailed depiction of gnarled, knotted, firmly rooted old trunks in *Adam and Eve*, *S. Eustace*, *Satyr and his Family* and other plates. He was not only one of the first to look understandingly upon the peculiarly fascinating beauty of this type of tree, but he utilised the tree also in expression of mood. But here again his drawings show him regarding his subject from quite a

different angle. There is an emphatic contrast between the finished, tight method of the burin and the freedom of the drawing. Take the landscape study (132, owner Frau Professor Blasius, Brunswick), groups of trees and bushes, in water-colour and body-colour. No careful delineation of trunks, but an absolutely free study of foliage blotted in masses, with no yielding to any temptation towards leaf-delineation, even the indication of the fence is from the standpoint of the colourist. A similarly noticeable absorption in the entity of the tree is evidenced in that careful study of a linden-tree on a bastion (162, Ritter von Franck, Graz), done in body colour on parchment. And the *Three Linden Trees* (102, 1526, Bremen) is likewise to be noted. All these drawings stand in a very marked contrast to the detailed delineation of trunks found in his engravings.

Similarly, the treatment of mountains in these drawings is significant. Consider that luscious view of a valley—called by some, as I remember, *The Dunes*—(14, Berlin print room) in which the gradations of colour are rendered with remarkable skill, and the rolling ground and hillside are set down in firmly constructed, big masses, with no finicky detail, and with none of that leaning toward violently jagged cliff-forms with which we are so familiar through his engravings. Fact and fancy sometimes coincided, as in the case of that drawing of a castle on a cliff—301, Louvre—in water colour and body colour, which was later utilised in the *S. Eustace* engraving. The easy sweep of hilly ground appears also in the view of the village Kalckreuth (105, 1514) [PLATE II, B]. Likewise in *Trient* (109, Berlin print room)—the big view, with the boldly curving sweep of the Etsch river, carefully done in body colour and water colour—there is no romantic treatment of the hills in the background. In the study (473, Albertina) for the *Visitation* in the life of the Virgin (B. 84), lightly, freely sketched, there is a rolling, almost rippling, hilly background, for which, in the engraving, a jagged peak of sufficient picturesqueness was introduced. But this substitute was itself taken from another drawing (431, Erlangen University Library). In the *Welschberg* (392, 1504-7, Oxford University) it is not the jagged cliffs but the rolling hill that is pictured, with an evident delight in tackling the difficult job of depicting subtly modelled mass. Interest and treatment in all these are quite different from those apparent in the *Cliff-landscape with castle* (Albertina), of the time of the first journey, done with a pen draughtsman's delight in definitely contoured and shaded detail in rock-formation.

Dürer did a number of pen drawings, sketched lightly, easily, touched up with thin transparent washes of colour, notably the amiably rambling *Virgin and Child in Landscape* (460, Albertina)

[PLATE I, B], known also as the *Madonna with the Many Animals*, *Castle of Trient* (90, Malcolm collection, British Museum), in which the fore-ground, however, is broadly and heavily washed, and the view of Nuremberg (438, Geheimrath von Feder, Karlsruhe), a rapid but precise pen sketch, the roofs touched up with red.

Naturally, such lightly tinted drawings, on account of the limits imposed by their very character, cannot have the same painter-qualities, the vivid, unctuous indications of colour and tone and light, of the more vigorously brushed works referred to. Some of his drawings lie midway between these two methods, such as the Innsbruck view already referred to, or the *Trockensteg in Nürnberg* (462, Albertina)—a bridge over the Pegnitz—a water colour which has the “feel” of a lightly washed pen-and-ink drawing.

The remarkable freedom of hand shown in the wash-drawings appears also in the line-work in pen-and-ink. This latter medium he evidently affected. It often showed under his hands the conventions of the practised draughtsman, notably in the marginal drawings for Maximilian's Prayer Book, thrown off lightly, from memory or sketch-book, often “chiqued”, as the French art-student puts it. But he also frequently used the pen with a remarkable power of quick, precise indication, and with variety in handling. The *Siege of Fort Asperg* (52, 1519, Berlin) is a large view, done in outline, while the drawing of *S. Anthony's Visit to the Hermit Paul* shows an intimate bit of wood interior which, for the rest, quite dominates the figures. *Hercules in Combat with the Stymphalian Birds* (201, Darmstadt Museum), with a hilly background, is a good example of the easy, flowing pen style which became both an acquirement and a convention. On the other hand, a landscape (431) [PLATE II, A], in the Erlangen University Library, showing a body of water with hills beyond (a favourite motif with Dürer), is very broadly sketched, and in portions quickly scrawled, and in the view of the Zoological Gardens at Brussels (427, 1520, Vienna Academy) the pen has likewise passed quickly over its task. There is, too, that river landscape (from the collection of Mr. Ricketts and Mr. Shannon, and reproduced in vol. 6 of the Dürer Society's Publications), light yet firm, an example of the utmost economy of means.

Moreover, Dürer, using different materials—brush, pen, crayon, silver-point—handled each technique with individual and appropriate treatment. He understood and respected the medium.

But when the technical side has been fully considered, it does not end the matter. Dürer had a sympathetic feeling for what he saw that went at least beyond a mere looking for bits to work up into backgrounds for his paintings and engravings.

It is true that, while these drawings, done for

their own sake, are so free and modern, the moment he executed a drawing with an engraving in view he was very apt to prefigure the influence of the medium. That is evident in that drawing of an allegorical composition (389) at Windsor Castle, apparently, as Lippman notes, the design for an engraving not executed. That conclusion is supported by the more formalised aspect of cliffs and buildings; the town is there and water and all the rest of Dürer's pet background properties, neatly built up. Compositional restrictions are similarly felt in *The Risen Saviour* (189, Frankfurt), the sketch for the right inner wing of the altar-piece of S. Veit; it is constructed, lacks freedom and the restraint is also in *Christ on the Mount of Olives* (199, Frankfurt), the study for that engraving showing the Saviour extended on the ground. And when he came to put the idea on copper, he indeed often deadened the fresh impression of nature by moulding it into compositional lines, embroidering it in a spirit of fantasy which, by its “pale cast of thought”, drew much spontaneity out of his original depiction of nature.

But when all that is said, the fact remains that he has been judged too much by the formality of his engravings, and his landscape work mainly by those engravings in which castles, fortified places, mountains, trees were built up into carefully elaborated compositions, with some dryness and heaviness. Such constructed backgrounds as in *S. Anthony* (B. 58), *Virgin seated by a Town Wall* (B. 40), *Rape of Aymone* (B. 71), even *S. Eustace* (B. 57) seem most readily to have moved writers to comment. Or at best such obviously appropriate settings as the gloomy, forbidding rocky pass in *Knight, Death and the Devil*. Less often do we hear about such simple, unobtrusive bits of landscape as that in the wood-cut *S. Michael fighting the Dragon* (B. 72, 1498), or such wide sweeps of outlook as the ones in *The Great Fortune* (B. 77) or in *The Cannon*, both somehow suggestive of love of the sod, human industry, harvests. Such a song of peace and plenty is sounded also in *The Promenade* (B. 94), with its fields and villages and bits of wood. These extensive views furthermore emphasise his joy in looking down over broad sweeps of landscape. A similar wide outlook is found in that very sketchy pen drawing of the *Zoological Garden at Brussels* (427, 1520, Vienna Academy), which deftly holds the main features of an inclusive view of scattered individual points.

There are plenty of engravings by Dürer in which pure delight in landscape stands out despite the restrictions of the medium, the sharp formalisation of the graven line, the factitious effect. In the wood-cut *Christ leaving His Mother* (B. 92), at the right of a walled town, a winding road leads to and past houses nestling at the base of the

hills, a little scene quite eloquent of his observation and sympathy in the face of outdoors, an outdoors with him rarely altogether dissociated from human habitations and activity. Wooded slope and castled hill, in *S. Eustace*, are relieved at the right by a body of water, an inlet seen between the trees. Outside of the shore line there is not a scratch on the water. An absolutely blank space, and how effective! This method of presentation is always applied for his favourite bay-like body of water, dotted with sails, usually with a hilly or mountainous shore, sometimes with a castle or a village set on an eminence or tucked away in the folds of the hills. It appears in such drawings as *Rider and Lady on Horse* (3, Berlin), in pen and thin wash, or the portrait of *Caspar Sturm* (340, Duc d'Aumale, Chantilly), another result of Dürer's trip in the Netherlands, with background of lightly indicated landscape and a broad surface of water. It is found again and again in his engravings. Dürer seems fully appreciative of the life that water gives to the landscape. This frequent repetition of a certain motif in the engravings does not, indeed, always bear the freshness of first intention. And yet it does seem to indicate a preference for certain aspects of nature rather than merely the easy employment of material to manufacture backgrounds. One may gather other such repetitions as evidence of what had interested Dürer on his travels. Mountain forms appear.

In *The Great Hercules (Jealousy)* the wide sweep of rising ground and hills is done with a feeling for topographical form that is of a modernity akin, let us say, to MacLaughlan's etching, *Lauterbrunnen*. Thus it repeatedly becomes evident that not all the landscape backgrounds in his engravings are mere filling.

The contact with first impression is not in each case equally immediate in his engravings. The relationship to nature may easily appear once or twice removed. The formalising influence of the

burin is apt to extract much of the juice from the original study and serve it rather dry. But underneath all, primarily, there is the undoubted appreciation of landscape in varying aspects, an appreciation which threads its way unobtrusively but unmistakably throughout his painted and graven work. The strong, searching, embracing hold on nature shown in his drawings is, at the least, reflected in his engravings with sufficient force to make it impossible to overlook it.

A large proportion of his landscape drawings was the product of his earlier years. Indeed, one writer has it that "A few years later Dürer's relation to landscape had already changed. The profoundly effective impression of the new renaissance style had moved other problems into the focus of his interest". And yet there is that Antwerp sketch which I have already noted, done as late as 1520, during the Netherlands journey. Of the same year is the *Cathedral of Aix-la-Chapelle*, a silver-point. Only ten years before that he did a careful pen-drawing of the village of Heroldsberg in Franken (Bonnat collection), in which the note "be careful of your eye", written in the sky, indicates control of perspective and emphasises the course of his theoretical studies. His journals of his travels are singularly bare of references to landscape, except for a note or so, such as: "Middelburg was . . . excellent for sketching". He sketched without writing about it. When he prepared his great *Lehrbuch* on proportion he did indeed set aside a section for landscape painting. Pauli and Michel deplored that it did not come to this, but Pauli reflects: "And yet the finest theoretical fruits of many years' study could not give us more than those happy hours in which young Dürer jotted down on paper the landscape impressions of his wander-years".

We may, indeed, be satisfied that we have those free, fresh, yet thoughtful, transcripts of nature which formed so important a factor in his artistic development.

THE EXHIBITION OF FAR EASTERN ART AT AMSTERDAM BY H. F. E. VISSER

THIS exhibition, held by the (Dutch) Club of Friends of Asiatic Art¹ from 14 September till 15 October² at the Municipal Museum at Amsterdam, is the Club's first important achievement, a year after its foundation.

Up to this day the great majority of European, and probably also of American, collectors of Far Eastern and Indian art hardly know where, either in Continental or American collections, they can find good specimens of this most magnificent art.

Even of collectors in a little country like Holland, and of their acquaintance with Dutch collections containing this art, the same may be said.

Organisation—in the first place in Europe—of all those who are deeply impressed by the grand organic totality of Far Eastern, Central and South Asiatic art is therefore very urgent.

What our own Western art never could give us in a clear and powerful way—the *quintessence* of visual art—is revealed to us by the great masters of Asia. It is not as a hobby, not as a matter of fashion or by a capricious feeling, that we are drawn towards their works; it is rather an

¹ Vide *The Burlington Magazine* of Feb. 1919, p. 81.

² Perhaps till 22 October.

imperious impulse in those men who have arrived at the insight that art is not identical with imitation, psychological research, or the telling of stories.

Of course I do not refer here to the man whose interest reaches no farther than the modern classes of Japanese woodcuts, of *tsubas* and *inros*, "chinoiserie", and the equivalent "achievements" of Indian art. I have in view the modern Western man, who prefers *Toba Sojo* and *Nobuzane* to *Motonobu* and *Sosen*, Wei and T'ang sculpture to Ts'ing rubbish, and the architectural art of the Hindu temples in Java to the works of Gandhara.

We are continually in need of Continental exhibitions (and *special museums*!) of Indian and Far Eastern art, because not every earnest student can travel to China, Japan or India in order to see the numerous treasures still preserved in these countries; because not everyone may be able to see the Boston Museum collections or the paintings in the possession of Freer. The watchword of all those who are attached to the art of the different countries of Asia should be: Let us put the not too numerous specimens of this art in Europe to the highest possible æsthetical use. Publication of all important works among them in faultless collotypes (not in woodcuts—even in *Japanese coloured woodcuts*!) is what we want first and foremost. Especially in America, England and France, a systematical making of *archives*, recording what is to be found in private collections, would help us enormously.

In expectation of interesting developments in London, Paris, New York and other great towns on the other side of the Atlantic, the club, which is at present holding this exhibition, will publish, if possible every year, a number of collotypes of the best works of Asiatic art preserved in the Dutch Indies and Holland³.

The example set by M. de Goloubew in the edition of two numbers of his "*Ars Asiatica*" should not be forgotten.

At the Amsterdam exhibition chiefly sculpture, painting and lacquerwork have been placed on view. A small number of *tsubas*, a large, beautiful Han vase, a fine slender vase of the Yuan dynasty (which has been borrowed because its *form* is impressive), and some pottery figures of the T'ang graves have been added.

Bronzes have been reckoned among the works of sculpture. A single number of the Chou dynasty (a vessel for pouring water over the hands) is all we can show of the earlier pieces of this art. It belongs to the collections of the State Ethnographical Museum at Leyden, and must also be considered as being the only pre-

³ Brief annotations, both in Dutch and in French, will be added to these editions. The first number will contain illustrations of the best works (sculpture and painting) put on view in this exhibition.

Christian bronze in this country, where no branch of Chinese art is worse represented.

Woodcuts and the ceramic arts of China, Corea and Japan (save some pottery of China, interesting as sculpture or form) are reserved for special exhibitions in following years. Modern specimens of both arts have been overestimated by those ignorant of good works of Far Eastern sculpture and painting. As such people still judge Chinese and Japanese art exclusively by Hokusai's *Mangwa* and by the décor of dainty K'ang Hsi porcelain, it has been considered advisable to put up at *this* exhibition chiefly sculpture and painting.

If pottery, porcelain, woodcuts, *netsukes*, and so on, had been included, several large rooms of the Municipal Museum might have been filled; but that only *one* large room ("la salle d'honneur") is occupied by the exhibition calls for some explanation.

In a little country like Holland—where no collections on a scale like those of a Freer, Eumorfopoulos and the late Petrucci are to be found—only those works, whether old or belonging to modern times, have as far as possible been selected which more or less moved the organisers of the exhibition. It is their opinion that no work is good merely because it was made in the T'ang period, or bad merely because it dates from no earlier a time than the Ming reign, although, of course, no one capable of any æsthetic emotion will doubt whether the T'ang styles far surpass the different Ming styles.

Those who understand, or rather who feel, what Mr. Clive Bell means by "significant form", and even agree with most of his definitions and judgments, will not be disappointed, I presume, at the absence of naturalistic works in this exhibition. The very essence of Far Eastern, of Asiatic art as a whole, does not consist of imitation, but of a magnificent manifestation of *style*.

Where the grand style was upheld by the Japanese of the 17th and 18th centuries, good works were still created in a period in which Chinese sculpture and painting were almost defunct. I hope therefore that the management will not be too severely blamed for having placed on exhibition also works of more modern times. Only countries like America, England and France can afford exhibitions where no later things are to be seen than Chou bronzes, Sung paintings and works by the T'ang sculptors, or specimens of Japanese art, created before the Tokugawaera.

Let no one suppose that all the works now on view at the Amsterdam exhibition, selected from nearly the whole quantity of Far Eastern art in this country—perhaps a twentieth part thereof is to be seen—moved those, by whom this selection was made, in an equal degree. Not at all. In my opinion Mr. Bell's disciples and brothers in creed will be highly moved by merely a small part of



A



B



C



D

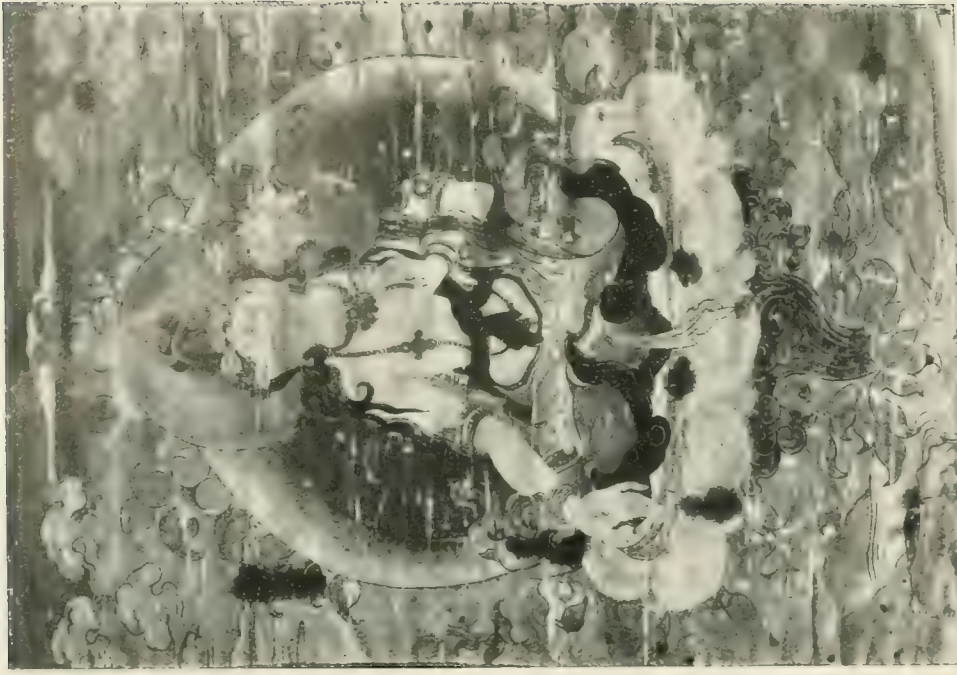
Plate I. An exhibition of the Friends of Eastern Art. A—*Bodhisattva*, archaic bronze, Siam. Height 8". (State Ethnogr. Mus., Leyden.) B—*Amida*, wood, with severely damaged gold lacquer cover. Kamakura period? Height 13". (Mr. J. de Bie Leuveling Tjeenk, Amsterdam.) C—*Maitreya*, figure in dark brown stone. China, T'ang period. Height 21". (Mr. Nanne Ottema, Leeuwarden, Holland.) D—*Bodhisattva*, figure in stone, with vestiges of polychromy. China, Sui period? Height 36". (Mrs. H. Kröller-Müller, Wassenaar, Holland.)



A—*Uruma*, one of a set of twelve paintings of Hindu deities, Japan. 40" x 15". (State Ethnogr. Mus., Leyden.)



B—*Carp*, Japan. 52" x 22". (Mrs. A. E. Roorda, Aerdenhout, Holland.)



C—*Tāra*, Tibet. 18" x 13". (Mr. H. K. Westendorp, Amsterdam.)

the works. All one can hope is that the forms of none of them will prove to be too insignificant or quite uninteresting.

If a selection, with most intensive "significant form" as a *conditio sine quâ non*, could be made from London and Paris collections, an exhibition of an æsthetic value many times higher in comparison would, of course, be the result.

After this justification of the presence of more modern works also (nearly all Japanese, but no pieces of the *Shijo* school and of *Ukiyoyé*), and after having given a hint as to the method by which the works have been selected—need I add that some collectors were disappointed because, of their dozens of works only some numbers, or none at all, have been chosen—I should now like to give a short account of the exhibits themselves.

T'ang sculpture is represented by a rather important Maitreya [PLATE I, C] in a dark brown stone. The part of its inscription (on the sides of the foot) where we are told when the figure was made has been damaged. Still it may be possible by inference from other information provided by the inscription to determine the century of the T'ang period in which this work was carved.

This curiosity in archæological matters should be pardoned. To ascertain exactly in what century early Chinese sculpture was made is in itself not at all uninteresting, but serves also the higher purpose of leading by indirect means to pronouncements of a certain æsthetic value.

If we except the late Chavannes' researches, no category of Far Eastern art is, I dare say, more completely *terra incognita* than the sculpture of China. Though the writing of a coherent history of the grand styles of Chinese sculptural art seems to be still impossible, contributions of no small value might be made nowadays.

If this Maitreya bore a date it would be a help to such fragmentary work.

A Bodhisattva in stone [PLATE I, D], with vestiges of polychromy, very similar to the Kouan Yin, belonging to Mr. Roger Fry [reproduced in *The Burlington Magazine* of June 1915 on Plate I, facing p. 144], is the second more important sample of early Chinese sculpture.

Two carvings in jade (of the Yuan period?), a lying horse and an ox in the same attitude, are excellent specimens of both sculptural art and of jade.

It is probable that as far as this exhibition goes, Japanese sculpture begins with the Nara period. Two partly polychromed pottery figurines (a very fine Bodhisattva and a Garuda), which belong to the State Ethnographical Museum at Leyden, are in point of fact supposed to belong to this epoch. Whether they are original works or copies has not till now been determined. Whatever the works may be, should they be copies one is

inclined to think that, in the case of works so moving, for once at least the copier has been as good an artist as, if not a superior one to, the original creator.

A wooden *Dai Nichi Nyōrai* figure of the Fujiwara period, formerly in the collection Gillot, and an Amida head [PLATE I, B] also of wood, of which the gold lacquer cover has been severely damaged, are two good Japanese works of private collections.

The finest specimens of sculptural art at this exhibition are, in my opinion, two heads and two figures of Siam. For different reasons Siam, and also Tibet, are here represented. Of course, by Far Eastern art is understood only the art of China, Japan and Corea. But as Tibetan and Siamese art belong to the links between Far Eastern and Indian art, it is of great value for a society whose principles are based on the grand continuity and oneness of Asia's (but not Asia Minor's) art, to bring out this continuity.

The reproduction of one of these Siamese works is to be seen on PLATE I, A. It is too noble a piece to be the subject of long æsthetic appreciations. It speaks for itself and that is sufficient.

A Gautama Buddha in gold bronze, in the possession of Mrs. Roorda, should be specially mentioned for its most delicate rhythm. Other good works are a Buddha (?) made in Cambodia, and two small bronzes of Tibet.

In this country good Chinese paintings are extremely rare; except a good Ming landscape and a little Lamaistic kakemono, no other work of this branch of Far Eastern painting is to be seen at this exhibition. Of course, there are several works painted in China to be found in our collections, but of these, though some are interesting, no specimen was selected by the organisers.

With the exception of two rather fine exhibits from Tibet (one of them reproduced on PLATE II, C) all other paintings on view belong to the art of Japan. Some must be mentioned.

A series of twelve paintings of Hindu deities, belonging to the State Ethnographical Museum [see PLATE II, A], and two very good kakemonos, in the possession of Mr. Bauer, the well-known etcher, and of Dr. Mendes da Costa, the sculptor, are the best specimens of Japanese non-impressionist painting in Holland.

Of most vital composition is a large screen (from Mr. Verburgt's collection), 17th-century work, illustrating a battle. *Tosa*-like "cloud bands" in gold contribute highly to the impression it makes. Other representatives of this class of Japanese painting are two scrolls in the *Tosa* style and a pair of little, modern but good screens in the same style.

Works like a monochrome bird by Yamada Doan (of the Ashikaga period), horses by Tsunenobu, a pair of good kakemonos by Minenobu,

and a rhythmical kakemono (representing a carp, see PLATE II, B) will give some further idea—only an idea!—of what Japanese artists are capable of.

The "Salle d'honneur" of the Municipal Museum has been divided into three compartments. By means of a low hanging velum, by the erection of piers (with their intermediate niches) and by a rhythmical distribution of the

works of sculptural art—small specimens of which have been placed on pedestals standing against the fronts of the piers above mentioned—an attempt has been made to create a "milieu", in which Far Eastern art could be exhibited in a manner not too inadequate.

The show has been organised by the club's archivist, Mr. T. B. Roorda (who also wrote the catalogue), and by the present writer, its secretary.

SOME PORTRAITS BY GERARD SOEST BY G. H. COLLINS BAKER

IN 1908 an attractive portrait of Aubrey de Vere, 20th Earl of Oxford (b. 1626), was exhibited, No. 161, at the Old Masters Exhibition, Burlington House, alluringly attributed to Samuel Cooper. This attribution was alluring for two reasons. Firstly, because an old tradition gave dim colour to the bold suggestion. For had not Vertue handed down to Walpole Murray's legend of Cooper's essay in oil painting? Cooper's experiment in the oil medium, as the story ran, incited John Hayls to try his hand at miniatures. The doughty champions, apparently alarmed each at his rival's promise in this mutual encroachment, broke off battle and signed articles agreeing to stick to their respective lasts. So slender are the probabilities in this diverting morsel of art-history that we might almost ignore it as apocryphal. Indeed, its only utility is the hint conveyed of Hayls's reputation before he was forgotten. The second reason to commend this novel attribution, which was seriously entertained by critics in 1908, was their avowed incompetency to suggest a happier alternative. The charming aspect of the picture, the something inexperienced in the modelling and facture, the gentle and refined sentiment in the portrayal, all seemed to indicate an English artist of that obscure period, 1640-50. The only English artist of that date generally known in 1908—William Dobson (d. 1646)—was rightly ruled out, and but for Mr. Fairfax Murray's happy inspiration in suggesting Samuel Cooper, our minds in 1908 must have been as blank as regards an attribution as a handless clock-face.

Since then, however, a little more has come to light, and Dobson no longer is the solitary figure on that stage. We are, therefore, able to debate other possible authors of this agreeable *Aubrey de Vere, Earl of Oxford* [PLATE I, A] before, as a counsel of despair, we give additional attention to the dubious ascription to Samuel Cooper. The portrait now is part of the Dulwich Gallery collection, thanks to the generosity of Fairfax Murray, who, if he shared our common humanity of fallibility in attribution, must always be honoured as a serious pioneer in the study of

English portraiture. His interest in this minor vein of his art scholarship awoke when he was commissioned to catalogue the Welbeck collection. Thence onward he made a practical study of the subject, buying examples as he met them, always with the view of giving them, when they should have become sufficiently valued, to public galleries. The National Gallery, so famously ill-equipped with specimens of early English painting, was not lucky enough to benefit by his generous intention in this direction.

Returning to the portrait presented by him to Dulwich (No. 573), and still ascribed to Cooper, we will first consider its date. It is not difficult to decide that the sitter's apparent age and his costume combine to indicate *circa* 1646-48. Born in 1626, De Vere seems about twenty-two; his tie belongs to the late 1640's. Next we will sum up the chief characteristics of the picture. The expression is quietly romantic or poetic, if so we may describe the gentle but distinguished look which is familiar, if indefinable, in portraits by Cornelius Johnson, Hilliard, Samuel Cooper and Dobson. For lack of a better definition we might term this look, in this connection, English. Hence we should be predisposed to assume English authorship. The planes are not perfectly expressed; the head is not round; the near side of the face is not sufficiently projected from the farther. The colour is blond with a tinge of carmine, rather map-like in definition, on the cheek. The painting is thinly even, without variety of impasto; the fine hair is simply treated in soft, silky masses. In short the sentiment is, apparently, typically English; the painter seems clearly of the line in which come Cooper, Dobson, and that same John Hayls who is said to have counter-checked Cooper. He was not so familiar with his pigment as to play with it, nor so experienced in form as to make his head quite solid—another point which seems to indicate an English painter of that time. And yet, so hard is the way of theoretical criticism, the painter, as I am convinced, was Dutch or Westphalian, and none other than Gerard Soest, or Soust (c. 1605-1681). This strangely unequal, varied and difficult



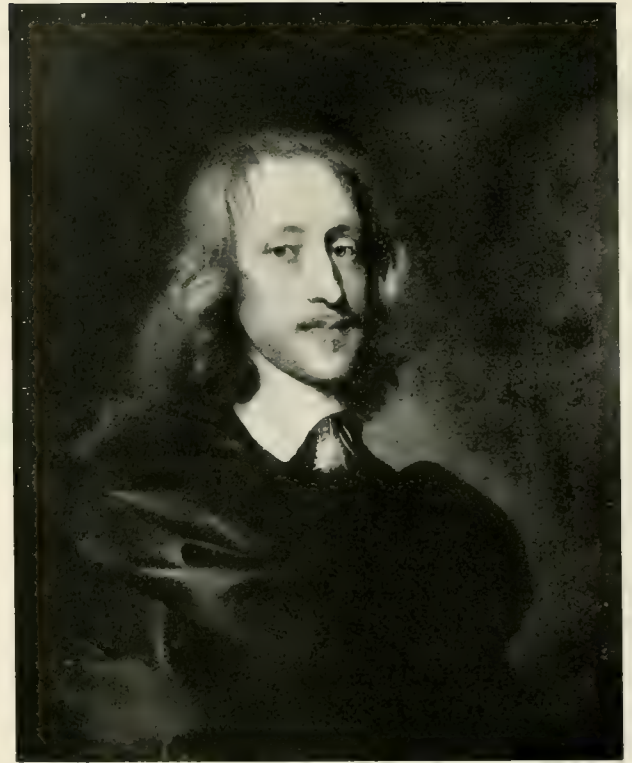
A—*Aubrey de Vere*. By Gerard Soest, c. 1648. Hitherto attributed to Samuel Cooper. (Dulwich Gallery)



B—*Sir Henry Lyttelton*. By Gerard Soest, c. 1646. Hitherto attributed to John Greenhill. (Viscount Cobham)



C—Major Salwey. By Gerard Soest, 1663



D—Sir Henry Vane. By Gerard Soest, c. 1655-60. Hitherto attributed to William Dobson. (Dulwich Gallery)



E—Portrait of the painter. By Gerard Soest. Hitherto attributed to William Dobson. (Dublin)



F—Richard Thompson. Engraved by F. Place

painter was at work in England about 1644. Our knowledge of his early period was born at Hagley Hall, where some seven portraits of young Lytteltons are identified as his by a signature on one of the series—*Edward Lyttelton*. The date of six of these paintings is 1651, the seventh, *Sir Henry Lyttelton* [PLATE I, B], indisputably by the same hand, is earlier by about five years. Exhibited at the National Portrait Exhibition, 1866, this last was thoughtfully assigned to Greenhill, a tribute to its apparent Englishness. The 1651 series is fully and projectively modelled, the lights are solidly impasted, the half-tones and shadows thin and transparent. The *Sir Henry Lyttelton* of c. 1646 is in comparison flat in modelling, timidly thin and even in texture, and more poetical—much the same in fact as the Dulwich *Aubrey de Vere*. Repeated puzzling over the latter, trying it this way and that; increasing intimacy with its mood and technique, gave me the puzzled feeling one experiences who, in ignorance of their relationship, meets the brother of a well-known friend. I could not place, as people say, the resemblance that perplexed me. When the solution dawned it seemed so obvious that I could but blush for my dulness. Comparison of the *Aubrey de Vere* with the *Sir Henry Lyttelton* at Hagley, of c. 1646, seems to me to establish irrefutably that Soest, the painter of the latter, is the author of the so-called Samuel Cooper at Dulwich. The *Aubrey de Vere* is better than the *Sir Henry Lyttelton*, but it is less projective and more “English” than the *Sir Edward Lyttelton* or *Ferdinand Lyttelton* of 1651. It should be dated, therefore, circa 1648.

The early period of Soest is consummated in this Dulwich *Aubrey de Vere*. Never again in a

career which tended towards dull prose did he express such refinement and poetic interpretation. Little by little he lost that sense of charm and breeding which gives his early work its disconcerting English aspect. A portrait of *Major Salwey* 1663 [PLATE II, C], the finest Soest I know, is almost the last instance of his “Englishness”. It is almost inconceivable, if we take an isolated example of his early period, say his Welbeck *John Egerton, 2nd Earl of Bridgewater, and his Wife*, or his *Aubrey de Vere*, and place it beside a late example—for instance the Bodleian *Samuel Butler*, the Queen’s College *Dr. Cartwright*, or the Royal Society *Dr. Wallis*, that one painter produced such different types. Small wonder then that strikingly characteristic Soests are not recognised; for instance, the *Sir Henry Vane* [PLATE II, D] at Dulwich (No. 592) of c. 1655-60, and the *Portrait of the Painter* [PLATE II, E], probably Soest himself, at Dublin, both of which are inexcusably attributed to Dobson, are highly characteristic Soests. The Dublin picture, said to represent Dobson himself, may easily be related to the engraved portrait of *Richard Thompson* [PLATE II, F] engraved by F. Place. It is striking how in these later works that romantic charm which in the earlier suggests an English painter, evaporates, to leave us in no doubt of the artist’s Dutch nationality. An interesting parallel is Cornelius Johnson, who for the first fifty years of his life was in England, and whose work from its earliest appearance till 1643 is typically English. But when he went to Holland his susceptibility to national temper rapidly turned his pictures Dutch, so that one has difficulty in remembering that Jansen van Ceulen once was Cornelius Johnson of London and Bridge in Kent.

ENGLISH FURNITURE OF THE CABRIOLE PERIOD—V BY H. AVRAY TIPPING

V—LOOKING-GLASSES

LOOKING-GLASSES played an important part in the furnishing of rooms during the Cabriole period, the favourite position assigned to them being between windows, where pictures show poorly, but mirrors are an incident that adds to the feeling of light and extent. Such use was well established under William III, and in the 1699 Hampton Court Palace furnishing accounts we find the item:¹

For two Tables and stands suitable to the
two panels of glass to be set between the
windows 50l 0s 0d

Three years earlier Lord Bristol was getting into

his St. James’s Square house, and among the expenses is the sum of £70 paid to

Mr. Gerreit Johnson y^o Cabinett-maker in full of his bill
for y^o black sett of glass table & stands and for y^o glasses
over y^o chimneys & elsewhere in dear wife’s apartment².

Here we have the same arrangement of side table set against the wall between windows, with looking-glass occupying the panel above as at King William’s Thames-side palace, and also the mirror which, as still seen in that king’s bed-chamber, filled the long narrow panel above the chimney arch and below the large panel, which in sumptuous rooms was wont to be surrounded with Grinling Gibbons’s carvings. Lord Bristol’s glasses were framed in “black”—i.e., black lacquer with or without ornament, copied from Chinese

¹ Hampton Court Palace accounts, 1699.

² Diary of John Hervey, Earl of Bristol, 1694, p. 143.

and Japanese examples, such as are mentioned by Evelyn as fashionable in ladies' dressing-rooms at this period³. For this purpose a frame with wide convex moulding and a large cresting was usual, and the same model was also used for marquetry. The two types of decoration may be readily compared at Ham House, where, in the "yellow bed-chamber", are placed stands and mirrors of cognate design, in lacquer to the left and in marquetry to the right of the chimney-piece. Of the latter Mr. Percival Griffiths has a good and typical example [PLATE XVI, A]. The background is of walnut-wood. Lilies, carnations, tulips and ranunculuses, all great favourites of the period, are the principal flowers, very exactly rendered, and perched among them is the equally favourite parrot. Wood, variously decorated, was not the only, perhaps not even the most usual, form of framing under William III, when glass itself, cut, moulded, coloured and etched, was freely used for the purpose. The majority of such mirrors were made in England, although very elaborate examples still came from Venice, where the Earl of Manchester went on diplomatic missions under both William and Anne, and will have brought to Kimbolton Castle an exquisite piece of the kind which, in small compass, plays the whole gamut of the Venetian glass-maker's art. It had flourished there from mediæval days, but Draconian laws had not prevented some of the workers being enticed away by envious sovereigns, so that the art, as practised in Venice for table glass as well as silver-backed mirrors, gradually spread to other countries, and reached England under James I. In 1615 he granted a patent for "the making of looking-glass plates" to Sir Robert Mansel, who nine years later petitions for its renewal in consideration of his having brought "into the Kingdome many expert strangers from forraigne parts" to teach the craft to Englishmen⁴. People of not more than moderate means began to acquire them, such as Mrs. William Murray, whose husband obtained Ham House under Charles I, and who, before her death in Commonwealth times, arranged for the distribution of her effects. Of her looking-glasses she classed three as large, and so her eldest daughter is to have the "greatest" and the two younger daughters those that came next in size⁵. No doubt they would have been thought small before the century ended, just as the largest plates made under William III were pigmies compared to those that Chippendale supplied for Harewood under George III.

The Restoration of 1660 gave a great impulse to

looking-glass manufacture as to all branches of the decorative arts. That erratic genius, the second and last Villiers to be Duke of Buckingham, in the intervals of being the leading Minister of State of "Cabal" fame, and of indulging in spendthrift debauch, founded in or soon after 1670 the Lambeth glass works where in 1677 Evelyn found them making "looking-glasses far larger and better than any that come from Venice"⁶. The factory, with a Venetian craftsman named Rosetti as chief expert, "was carried on with amazing success in the firm of Dawson Bowles & Co.", until 1780, being located in Vauxhall Square⁷. At first the plates were small, but ere the 17th century closed the improved French methods of casting plates were introduced together with the processes of moulding, etc., necessary for the borders and ornamented frames. Even then the customary sizes, to our notions, were somewhat exiguous and a large mirror had to be made of several plates. Fortunately the usual between-window position made a narrow shape applicable, and, with a greater or less augmentation by borders, a single-plate width was quite sufficient, although two or three were necessary to obtain the requisite height, which might well amount to 8ft. in one of the lofty saloons of that age. A foot less than this is the height of one in this manner owned by Mr. Griffiths [PLATE XVII, A]. It is composed of two plates, of which the lower one is just under 4 ft. in height and just over 2 ft. in width. It has the bevelled edge then considered so essential that it had to occur whatever the shape or purpose of the piece of glass might be. Thus it runs round the twice-broken curve of the round-topped upper plate, the intricate outline of the cresting or hood and the edge of every part of the border. Hood and border are decorated in gold on a black ground behind the glass, the design of the former, with its central basket of flowers, reminding us of the marquetry example. Round the border, and aiding the back in keeping the whole thing together, is a narrow gilt-wood frame. Bevelling and moulding of the same very shallow kind were elaborated into decorative designs, as another illustration [PLATE XVI, B] shows. No doubt this was also a tall specimen, but the lower plate will have got broken or otherwise destroyed, and the top made good as a complete mirror by placing at its base the bottom border and section of framing so that every bit of what survives is original. The border, with three flats and three hollows casting prismatic lights, runs round the plate and then rises up to form a cresting. There is a very slight wooden frame between border and

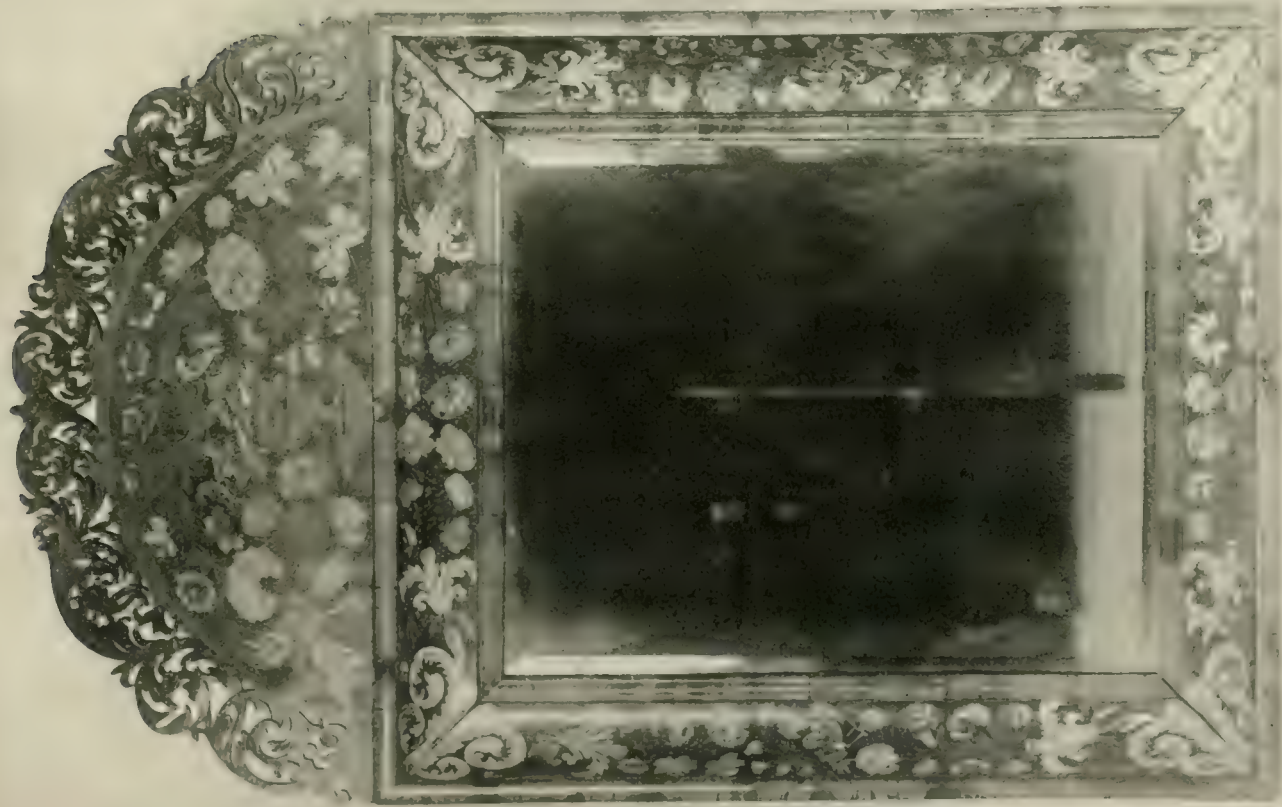
³ "Large looking-glass richly japann'd". Evelyn, *Misc. Writings*, ed. 1825, p. 700.

⁴ See *Country Life*. Vol. XXX, p. 712.

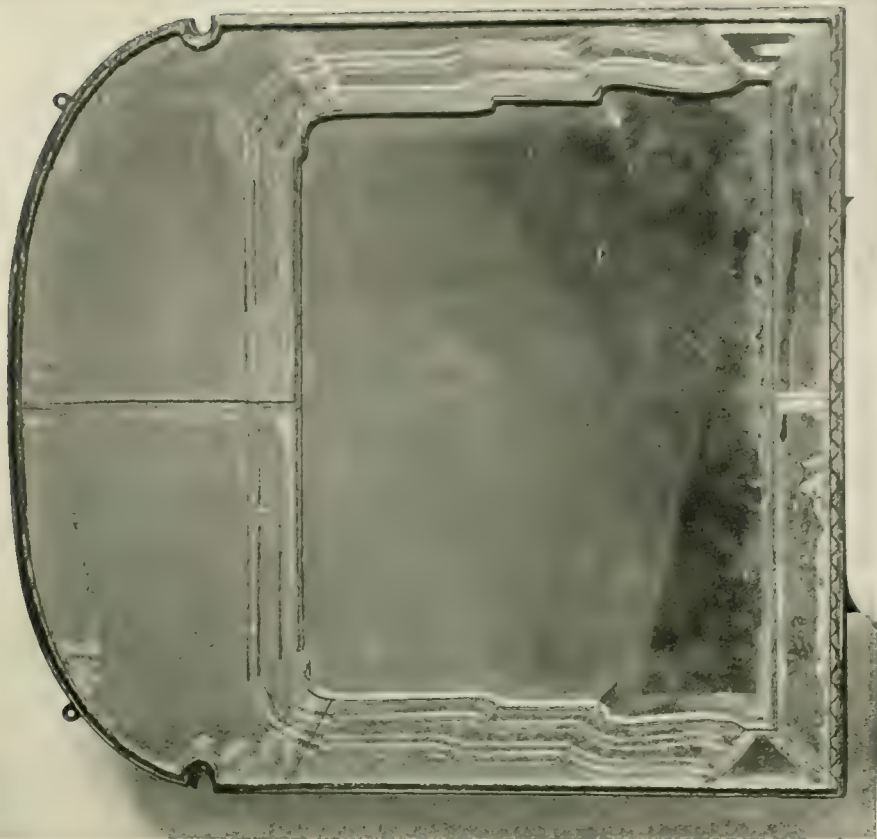
⁵ Ham House MSS.

⁶ Evelyn's *Diary*, ed. Wheatley, vol. II, p. 322.

⁷ Allen, *History of Lambeth*, p. 371.



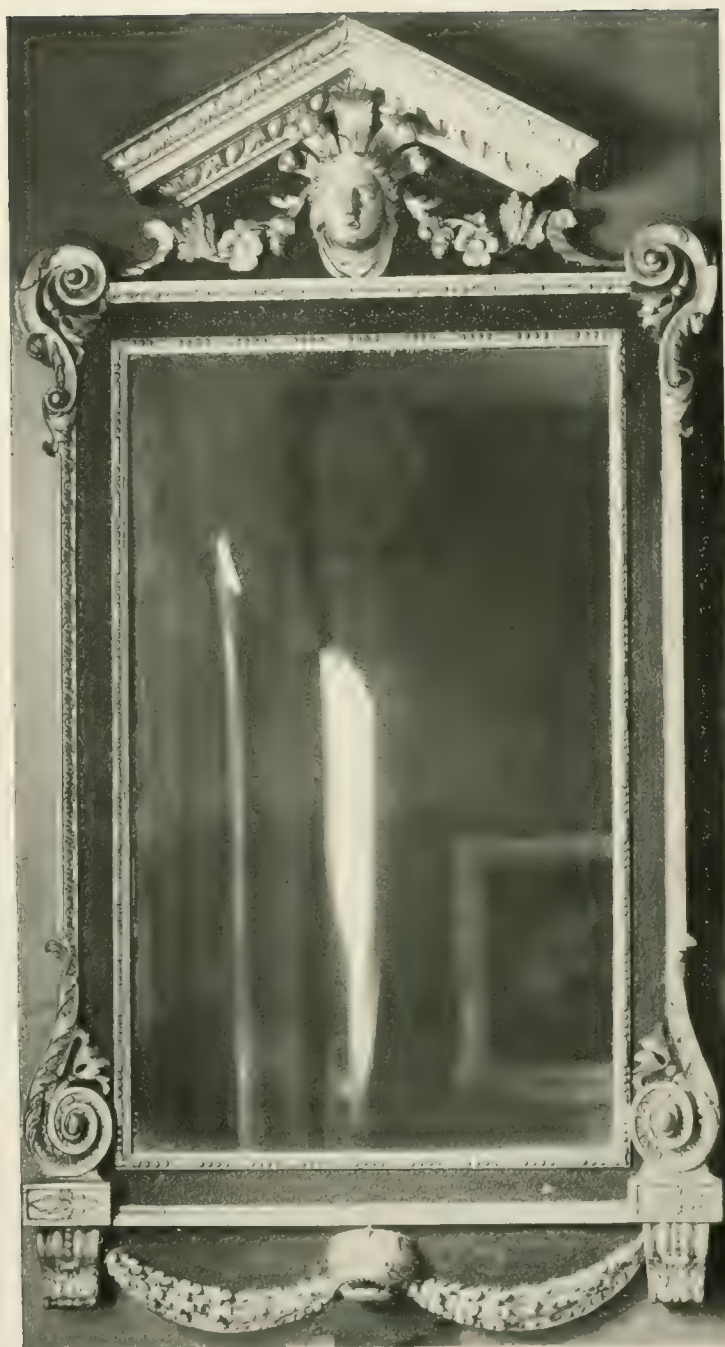
.1—Mirror, original bevelled plate, 2' 0 $\frac{1}{2}$ " by 1' 8". Frame, 5 $\frac{1}{2}$ " in width. Size over all, 4' 3 $\frac{1}{2}$ " by 2' 7 $\frac{1}{2}$ ", c. 1700



B—Mirror, upper part of one originally in two plates. Glass bordering much bevelled and hollow moulded in narrow wood frame, lacquered black and gold. Height 2' 11", width 2' 0", c. 1695



A—Mirror in two plates, 3' 11" by 2' 1" and 1' 11½" by 2' 1" respectively. Size over all, 6' 11¼" by 2' 7½", c. 1705



B—Mirror, in carved gilt wood frame; the ground sanded and, at some time, blacked over the gilt, which shows through, giving a green tinge. Plate, 3' 3" by 1' 11". Size over all, 5' 4½" by 2' 9¼". Style approaching that of William Vent, c. 1725

plate and a larger exterior one decorated in gold and black lac. It is a very restrained but very refined piece and came from Finedon Hall in Northamptonshire. Anyone who visits country houses of the period that have retained their old gear knows how numerous these looking-glasses are. Even the sale of the place—at a time when such objects did not fetch prices making them worth bringing up to Christie's—did not always mean their displacement. When, a century or so ago, the Herefordshire Hampton Court passed from the descendants of the Lord Coningsby, who had rebuilt and refurnished it under William III, most of the contents remained and among them a whole series of Vauxhall looking-glasses, with frames in lacquer, marquetric and gilt as well as several glass-edged, having the owner's coronet etched in the glass of the cresting. In the same manner, but far more sumptuous, are a pair of mirrors in the State bed chamber at Chatsworth. The total height approaches 12ft., and though the central plate is very large for the period, yet to make up such dimensions required an elaborate and multiple bordering, with a rich and many-pieced cresting wherein amid other moulded, coloured and etched devices are the ducal arms and supporters. An item in the accounts⁸ may very well refer to them :

1703. Paid Mr. Gumley for two large looking			
glasses	200l 0s 0d
Paid Mr. Chadwick for going to Chats-			
worth with y ^e glasses	16l 2s 6d

So precious were they that, unlike any other object recorded in the accounts, they needed personally conducting. The Gumleys were evidently important dealers in fine furniture. In March 1693 John Gumley advertises his "Japan cabinets, Indian and English"⁹ in the "London Gazette." In 1702 Lord Bristol pays Peter Gumley £29 for China and Japan ware¹⁰. Between the windows of the "public dining room" at Hampton Court Palace are two big looking-glasses of the early Georgian period. The plates are much larger than of yore, yet to make up the desired size, besides the more important gilt-wood framing that had become the decorative feature of mirrors, there are borders of plain bevelled glass in strips, the joints of which are covered with little slips of

wood, gilt, about 4 in. long and 1 in. wide, a single cavetto moulding running round a flat in one of which occurs, in very slight relief, the word GUMLEY, proving that well on in the Cabriole period one of the family was making and selling finely framed looking-glasses, obtaining the plates, no doubt, from "Dawson Bowles & Co." The last illustration [PLATE XVII, B] is one of a pair that shows the character of such mirrors. They follow the lines of the overmantels of the period, but the latter framed pictures rather than mirrors, as we may see at Ditchley and Houghton among a host of places. At Hamilton Palace we find a suite of rooms with fixed broken-pedimented overmantels framing pictures and also movable gilt-framed broken-pedimented mirrors. Two very big ones, not a pair, occupy their proper place in two-windowed rooms of this large-scaled house, whereas Mr. Griffiths' lesser pair will have been designed for a three-windowed room of a smaller-scaled house. They resemble one of those at Hamilton Palace, having the same scrolled corners and the same feather-coiled female mask in the pediments, which, however, in the pair, are not broken, but of small size standing free of the corners where the scroll is continued as an upward-turned leaf, thus emphasising the curved line in a model that largely ignored it. Frames, both of overmantels and of mirrors, long withstood the spirit of the Cabriole period that banned the straight line wherever it could be avoided. But in 1740 the spirit triumphed and the curved scroll became the dominant feature in every form and detail of the looking-glass, the way being thus open for a perfect debauch of Chinese motifs, including even entire Chinaland scenes as we find in the books of Thomas Johnson, Ince and Mayhew, and even of Chippendale. In his later time unbroken expanse of plate was an object considered worth striving and paying for, and for wealthy clients he obtained them larger even than the 5 ft. 6 in. in height which is the largest quoted price in the "Plateglass book" of 1773. This worship of mere size was a misfortune from the decorative point of view. The great plate-glass mirror gives something of the same cold vacuous appearance to the room that plate-glass windows give to the exterior. There are no more delightful mirrors than those made up so variously but pleasingly from Vauxhall plates at the outset and during the early half of the Cabriole period of which those now illustrated are representative.

⁸ John Weldon's account book, Chatsworth Library.

⁹ C. Simon, p. 169.

¹⁰ Lord Bristol's Diary, p. 146.

AN EXPERIMENT

BY MARGARET H. BULLEY

IN view of the growing interest in the psychological aspect of æsthetics, including the child's attitude towards art, an account of a recent experiment may be of interest. A portrait by Jean Marchand (reproduced on the opposite page) was shown to one thousand two hundred and thirty-eight boys and girls, with a view to finding out if certain elements in it would be realised and understood.

Since the two exhibitions of his work at the Carfax Gallery, Marchand has been recognised in England as one of the most able and interesting of the younger French painters, and his work needs no comment here. The portrait in question was painted in November 1917, when the artist was on leave from the front. I was told, whether rightly or wrongly I do not know, that the model was a woman who had lost all her sons in the war, and that the painter, at the time, was feeling very acutely all the horror and misery of the long-drawn-out fighting. Although these details are, of course, irrelevant to any æsthetic consideration of the painting, on the other hand the intense suffering that it expresses forms part and parcel of its artistic merit. I have no idea if the painter was chiefly interested in his model for the beauty of the abstract forms it suggested and intended to pursue them for their ultimate value alone, but no one can look at the picture and doubt that, consciously or unconsciously, he became dominated by the suffering before him, and that the formal elements in the painting are the outcome of, and dependent on, his realisation of this suffering. The beauty of the artist's idea of sorrow, and the beauty of the form that expresses this idea, are separate in so far as they can be independently discussed for the purpose of analysis, but they have no independent life. The vital part of the picture, and that which gives to it its æsthetic value, is due to the complete fusing of these two elements, to the subtle inter-relation of content and form, and it would be as impossible to separate the one from the other as it would be to separate a mountain from its outline. The chief reason why I wanted to show the picture to the children was to find out if there would be any among them who would realise that the deformations in the drawing are an integral part of the unity of the imaginative conception and that without them we should not have had the plastic beauty of the form or the same representation of sorrow, so that æsthetically it is of no moment that the head is too big for the body, the face too long for its breadth, that one eye is placed higher than the other on the face, while the nose is far

too long in proportion to the chin. I also wanted to find out if any of the children would realise how much of the beauty of the picture is due to the extreme economy of means with which the result is effected. There is no attempt at modelling in the accepted sense of the word; one tone is laid flatly against another and nothing is done to soften the abruptness and severity of the treatment. In colouring the picture is sombre. The background is painted in with dull greens and yellows; the shawl is black with hardly a trace of detail; the woman's hair is grey, and shows a green reflection, and the flesh tints are pallid.

It was naturally highly doubtful if any of the girls and boys would be able to express themselves on matters of æsthetics, as a child's reaction to the decorative element in pictorial art is generally sub-conscious. It was certain that the children would realise something of the artist's conception of sorrow, but doubtful if any of them would discover how the expression of this was dependent on the formal elements of the design. Also the average child loves a story and gay colour, and suffers acutely at the sight of distress. The school-children to whom the picture was shown live in a typical suburb of a large north-country town, where the architectural changes are rung on long rows of red brick villas on the one hand, and longer rows of duller red brick slums on the other. It is doubtful if a picture representing the contemporary movement in art has ever penetrated into one of these homes. Still, one can never tell.

Owing to the kind co-operation of the head mistress and masters, the picture was shown to 524 boys at the grammar school, 325 girls at the high school, and 200 boys and 189 girls at an elementary school. They were asked to write short answers to three questions; to say exactly what they liked, and to refrain from putting their names on their papers. The questions were as follows: 1. "What does this represent?" varied sometimes by the teachers to "What is this?" or "What is the painter trying to tell us?" 2. "Do you like it or not like it?" 3. "Why do you like it or not like it?" (My suggestion for the first question, "What does this picture make you feel?" was tabooed by one head master as too difficult, and when I added it on several occasions I could not gather afterwards that any child had attempted to answer it.) No doubt a certain amount of copying took place, but there could not have been very much of it, as the answers were written under the eye of the head master or mistress, while subsequent classification proved



Portrait, Jean Marchand, 1917. 17½" × 14½"

An experiment

that some answers that were almost identical came from different schools or forms.

The first thing that was obvious from a comparison of the papers was that on the whole the answers of the secondary school children were much fuller and more interesting than those written by children of a similar age from the elementary school. Secondly, that whereas 26 per cent. of the boys, compared to 21 per cent. of the girls, mentioned or discussed questions of drawing and painting, the boys were much more concerned with the "bad drawing" of the portrait, while the girls showed a deeper comprehension of æsthetic matters. Here is a simplified analysis of the reasons given for liking and disliking the picture :—

	Boys.	Girls.
Picture disliked because painful and sad, etc. ...	166	82
" " " subject of picture old and ugly, etc. ...	49	21
" " " subject unpleasant, "not nice", etc.	27	18
" " " subject half woman and half man ...	30	21
" " for reasons directly connected with the drawing and painting	116	53
" " Reasons various ...	44	40
	432	235
Picture liked because of moral qualities of subject,		
" " " goodness, bravery, etc. ...	88	90
" " " appeal of sadness ...	23	34
" " " so real, lifelike and natural	63	30
" " " character and expression so well represented ...	19	54
" " " of reasons directly connected with drawing and painting... ..	78	57
" " " Reasons various ...	21	8
	292	279

In all 54 per cent. of the girls liked the picture, as compared to 40 per cent. of the boys.

Very often no reasons were given for the liking or disliking of the drawing and painting, but 173 criticisms by boys and 60 by girls can be analysed as follows :—

	Boys.	Girls.
Drawing and painting of nose criticised... ..	63	24
" " " eyes " ...	55	18
Proportion of head to body " ...	17	1
Drawing of eyebrows " ...	6	3
Proportion of parts of face to whole criticised ...	22	9
Proportion of head and shoulders to size of canvas criticised	10	5

As regards general æsthetic considerations, 13 girls and 5 boys liked the picture for the boldness of the painting, the lack of detail, "plainness" and flatness, while 5 girls and 13 boys disliked it for these same reasons. Only 65 children mentioned the colour—18 boys and 24 girls disliking it and 9 boys and 14 girls liking it. Altogether 31 girls and 30 boys mention matters that can be classed under the head of general æsthetics, but their remarks are often too vaguely worded for grouping. The following quotations will best illustrate the children's thoughts. The reference letters following the

quotations signify: A, girl, elementary school; B, boy, elementary school; C, girl, high school; D, boy, grammar school; while the numbers that follow them show the ages of the boys and girls. "I like it because the plain lines and simple colouring look much better than a great many lines, through which the general outline can hardly be seen."—C.14. "I like it because although it is plain it has deep thoughts and expression in the face; it is so broad and uncommon that I cannot help liking it, although at first sight I thought it too crude and could not understand it."—C.15. "I like it because it is a plain picture."—C.9. "I like the picture because it is plain."—B.10. "I like it because it is very plainly painted."—C.12. "It is very crudely painted and not enough detail and expression and yet I like it. I think I would admire it, and the longer I look the more I like to see the picture."—C.14. "The painter wants to tell us with what a few colours you can make a nice picture."—B.11. "It is a very uncomfortable picture, but I don't admire it just the same as other pictures."—A.12. "The painter tried to show us a rough paint of a lady."—B.12. "I like it because the eyes seem natural and as if they were full of tears and sympathy. The whole face is drawn with very few lines and there is very little detail."—C.15. "I like it because it seems to fascinate me, the eyes almost compel me to look at it. The outlines of its features are marked not too strongly and not too weakly."—C.13. "I like it; the face stands out clearly and there are no other objects in the picture to abstract the eye from the face."—C.14. On the other hand these same qualities of severity, simplicity and breadth can cause surprise and dislike, being unusual and unexpected. Can the two following remarks be unknowing tributes to mass in design? "I do not like it because it is too heavy."—C.11. "The picture does not please me. It is too big."—B.11. (It is only 17½ in. × 14½ in.) "I don't like it because it is very rough and not smoothed down."—D.12. "I do not like it because it has not been finished or touched up."—C.14. "It is too startling; when you look at it for a long time, there is not much detail to see than at first."—C.14. "I do not like it because it is not very much like a face and the expression on the face is rather blank."—D.13. "I don't like it because it is flat and unreal in parts. It seems to have been painted in too full a light."—C.15. "I do not like it because it is too vivid and too spectral looking."—D.12. "I don't like it because it would be very worrying to anybody if hung in a room because it would stand out too clearly."—C.15. "The painter wishes to tell us how to keep our colours the same shade. It is very dull."—B.10. "I don't like it because the colours appear too glaring and striking. It shocks the nerves instead of giving a pleasing and harmonious result."—

D.16. Here is a delightful comment on dynamic qualities: "I don't like it. It is too prominent. The colours appear to crash together."—C.14.

This boy sums up neatly the attitude of the crowd towards the unknown and unexpected. "No, I don't like it! I dislike it because it is not clear what it is meant to represent . . . I should think the picture that even a child can understand is the best."—D.15. The following child is satisfied. "I do like it very much. The features are plainly shown; the expression of the eyes are that of weariness. I like it because it clearly shows exactly what it is meant to be. Pictures ought always to be like that, and this one is very good because it is so".—A.12. In the next comment we have the British attitude towards art. "The picture represents old age, poverty and work. I like it for its art and expression, but I would not care for it as an ornament among prettier pictures."—D.11. As a pendant to this, the following may be quoted: "I like to see it, it decorates the place where ever it may be."—A.12. The following remark is the single instance of its kind: "I like it because there is plenty of style in it."—B.12. Apparently only four children have vaguely grasped and tried to express the idea that the beauty of the picture is due to the forsaking of exact representation. "On first thoughts I did not like it, but on second thoughts I do. I certainly like the expression, but the drawing is rather strange, the nose is rather long, but it suits the style."—C.14. "Criticising, I should say the eyes were slightly too large. Nevertheless, the reason I like it lies in these very eyes."—D.16. "The face itself is not pretty, but when you take all the parts into consideration it is good. All the parts are clear."—C.13. "I like the expression on the face. The artist has beautifully portrayed the character of the lady by the expression in her eyes. If I go to look only at the features, they are painted plain and somewhat irregular."—C.14. Sometimes the face is admired for other than moral qualities. "I like it. The face is beautiful and uncommon."—C.13. "It shows a picture of a lady bowed down with grief. She looks as if she had lost a son or daughter. I do not think it is very nice, but it has a sad kind of beauty."—C.10.

Occasionally a child will understand that the realisation of suffering shown in the picture is dependent on the vision and sensibility of the artist. "To me the picture represents a poor woman who has had some grief which is gradually wearing her away. Deep in the depths of the woman's eyes one sees great misery and suffering that only the artist alone can tell us of."—C.16. "It represents the sorrow of those who have lost sons or husbands in the war. I like it because it shows what the painter was thinking about, and shows that he is sorry for them."—B.13. "The

painter wants to show us how France is suffering. I don't like it because we don't like to see anyone in distress¹."—B.14. Here is a child who touches the heart of the matter in both essentials: "He wishes to tell us in the picture about France and how poor people look. I like it very much because of the colours, and that the colours do not run into each other."—B.10. The objections made to the drawing of the picture are not interesting enough in themselves to quote, although they are sometimes more than mere statements of fact. "I don't like it because the left eye seems pathetic, while the right eye seems fierce and bright."—D.12.

One sad state of affairs was revealed by the children's papers, namely, to what an extent reproductions of paintings have taken the place of originals in the average home and school (or perhaps this is a temporary blessing, until we have a national art again!). "I like it because it looks like the original painting."—C.12. "The painting is very good, and makes the photograph look real and attractive."—C.13. "The painter is trying to show us the photo of an old woman with a sad, far-away look in her eyes."—A.12. "The picture tells us about the photograph of an old lady."—A.10. "The picture represents the photograph of an old woman."—D.9. "It is a middling photo."—D.9. "Yes, I do like the photo of that lady."—D.12. "It is a nice painting done with hand."—B.10. "I do not like it because of the oil paint."—D.10. "I like it because it is hand painted."—D.11.

It would be easy to fill many pages with interesting and amusing quotations, showing the children's warm appreciation of the picture; the many quaint and curious reasons they give for their liking or disliking of it; the strange titles by which they describe it and the quick understanding of suffering that they show. But such quotations are only indirectly connected with æsthetics and are chiefly interesting as examples of child psychology. Perhaps space might be found for this comment by a girl of 14: "I like it because the face shows such real feeling. Deep under the eyes I see a blow of sorrow. The face, I am sure, is trying to feel the sorrow just. I am sure she wishes to weep, but suppresses it," and lastly the following appreciation by a boy of 16: "It expresses the utmost misery mingled with patience. I admire it intensely because I have never seen any other picture betray to such an extent the dejected appearance of a woman who appears to be a mother. Also because I reckon if you saw it with other pictures it would impress your mind much more than the others."

¹ The clue to the nationality of the subject must have been given by the name of the painter, which was fixed on to the frame on a gilt label. This label, however, was so small that only those children nearest to the picture could read it.

THE ORIGIN OF THE DRAWLOOM USED IN THE MAKING OF EARLY BYZANTINE SILKS

BY J. F. FLANAGAN

DURING the early Byzantine period an extraordinary change appears to have taken place in the methods of weaving patterned fabrics. Previously only the tapestry method was known, but about the end of the 5th century the weavers of the Near East became acquainted with the drawloom principle. This discovery rendered it possible to produce mechanically any number of pattern repeats after the unit of the repeat had been arranged for in the building of the loom. The invention of this apparatus was, therefore, as great an event in the development of the weaver's art as the printing press in the development of the printer's art. Amongst the earliest works produced by this method are the early Byzantine silks which have been found in the tombs of Egypt and elsewhere. It appears to be generally believed that this apparatus was invented at some remote time by the Chinese weavers and passed to the West by the Sassanian Persians. It is the purpose of this article to show that there is something to be said in favour of a contrary theory; that it existed in the West and passed thence to China. Up to the present the subject has been approached rather from the archæological than the technical side, although in the development of the technique of weaving and the loom there lies evidence of infinite value in tracing the history of woven stuffs.

The main points of the evidence which is believed to support the theory that the art of weaving figured silks was brought from the Far East are: that sericulture was practised in China long before it was in the West; that previous to silkworms' eggs being smuggled westward by Persian monks during the first half of the 6th century, the importation of silk was in the hands of Persian merchants; that the best known early drawloom fabrics are silk stuffs, and that some of these silks have elements in their patterns which are decidedly Sassanian Persian. The question, however, is not really a matter of the origin of sericulture, but of a weaving method for which raw silk was employed. It does not follow that because the art of rearing silkworms was brought from China that the art of pattern weaving was brought thence also. The fact that Sassanian Persian elements occur in some of the patterns of the Western silks cannot be considered of value in support of this theory, since the silks in which these elements occur do not appear to be the earliest examples of this method of weaving. Apparently these Sassanian examples belong to

about the end of the 6th century; while many others which show no Sassanian influence are believed to have been produced about a century earlier. The character of the earliest silk patterns is that which has been recognised by Herr Falke and Professor Lethaby as "Alexandrian", or at least as "Spartanike" or "Hellenistic". The tendency, several years ago, to overestimate the amount of Sassanian influence in early Western silks was no doubt due to the belief, which even at present prevails, that the art of weaving figured silks must have been practised by the Sassanians before it was known further West. Pattern weaving of this kind is not an amateur's craft. It could only have been carried from the Far to the Near East by persons with a good knowledge of the apparatus used for this purpose. As this apparatus is essentially a pattern-producing contrivance, any such introduction would certainly have shown itself in the form of Chinese influence in the earliest Sassanian patterns. Any influence of this character seems to be entirely absent from these silks. In every case concerning which we have any knowledge of the transference of this art from one country to another, it is possible to trace the influence of the culture whence the knowledge of the craft was derived. In order to discover a locality from which the early Byzantine silk weavers acquired the knowledge of their craft, we must find a weaving centre of an earlier period than that to which these silks belong, and in which the nearest approach to their method of weaving was practised. In this same centre we must find that the type of patternwork was that upon which these silk weavers based theirs. No locality satisfies these conditions better than Egypt during the 5th century. During this period, which immediately precedes that in which the early silks are believed to have been produced, this country must have been the greatest weaving centre of the Western world.

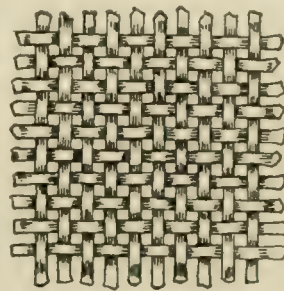


FIG. I.—THE TABBY WEAVE

The tapestry works of the Egypto-Roman weavers are well known. The amount of work produced by these weavers which has come down to us is surprising. For minute and direct workmanship their productions have never been surpassed. Considering the limitations of this, the tapestry method, it is

astonishing to find that so much variety was possible. It is clear from the materials they produced that these weavers used the horizontal loom, and that their apparatus was considerably more complicated than the modern tapestry loom. They used a loom with two healds for plain weave and with apparatus for tapestry combined. Taking into account that these tapestry works were produced without the patterns being indicated on the warp threads, in many cases even upside down, and that the most elaborate patterns were continually being repeated, it is quite reasonable to believe that some method of simplifying the process should have been sought. Strangely enough, we find that these tapestry weavers were acquainted with the drawloom principle, and used it for a weave very similar to that of the early silks. A number of fabrics have been found in the tombs of Egypt woven by the drawloom method in linen and wool [FIG. 2]. Some of these have tapestry panels inwoven by the same methods as those used by the Egypto-Roman weavers. These tapestry panels were not inserted after the remainder of the material had been woven, but were

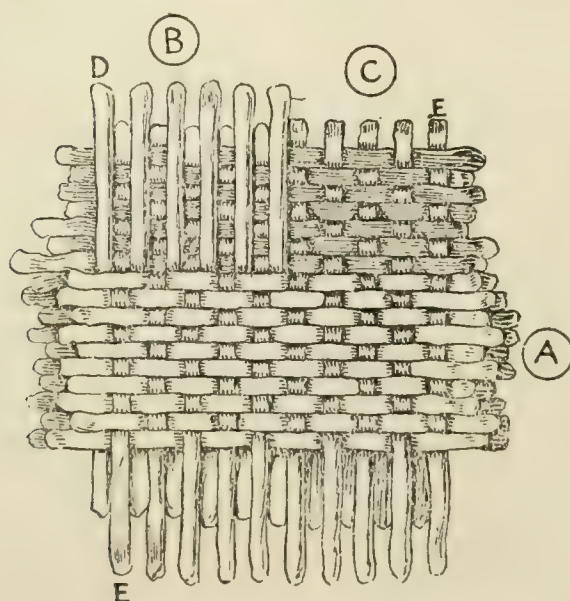


FIG. 2.—THE EGYPTO-ROMAN FIGURED-WOOL WEAVE

- A. The weave intact (front view).
- B. The surface wefts removed to show the pattern warp threads, D.
- C. The surface wefts and the pattern warp threads removed to show the binding of the wefts which are kept to the back of the material when not required at the front to make figure.
- E. The binder warp threads.

woven at the same time and on the same loom as the drawloom portions. At least two examples with inwoven panels are to be seen at South Kensington, one of which is illustrated here

[PLATE]. The weave of these figured-wool materials is apparently a natural development of the tapestry weave as practised by these Egyptian weavers. It is about the nearest drawloom weave

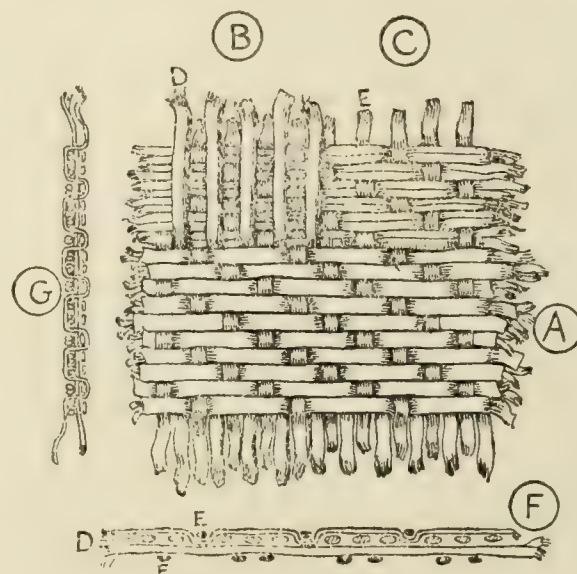
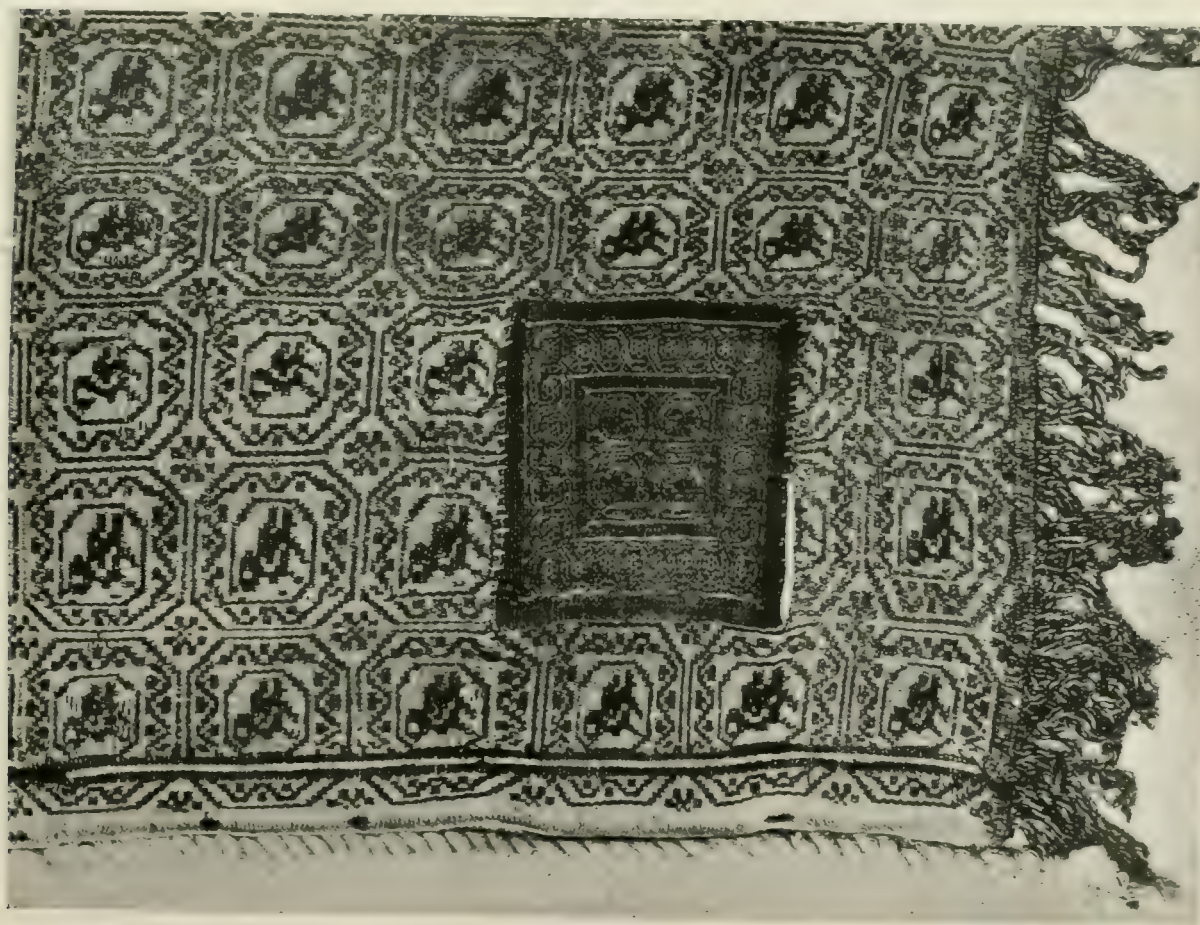
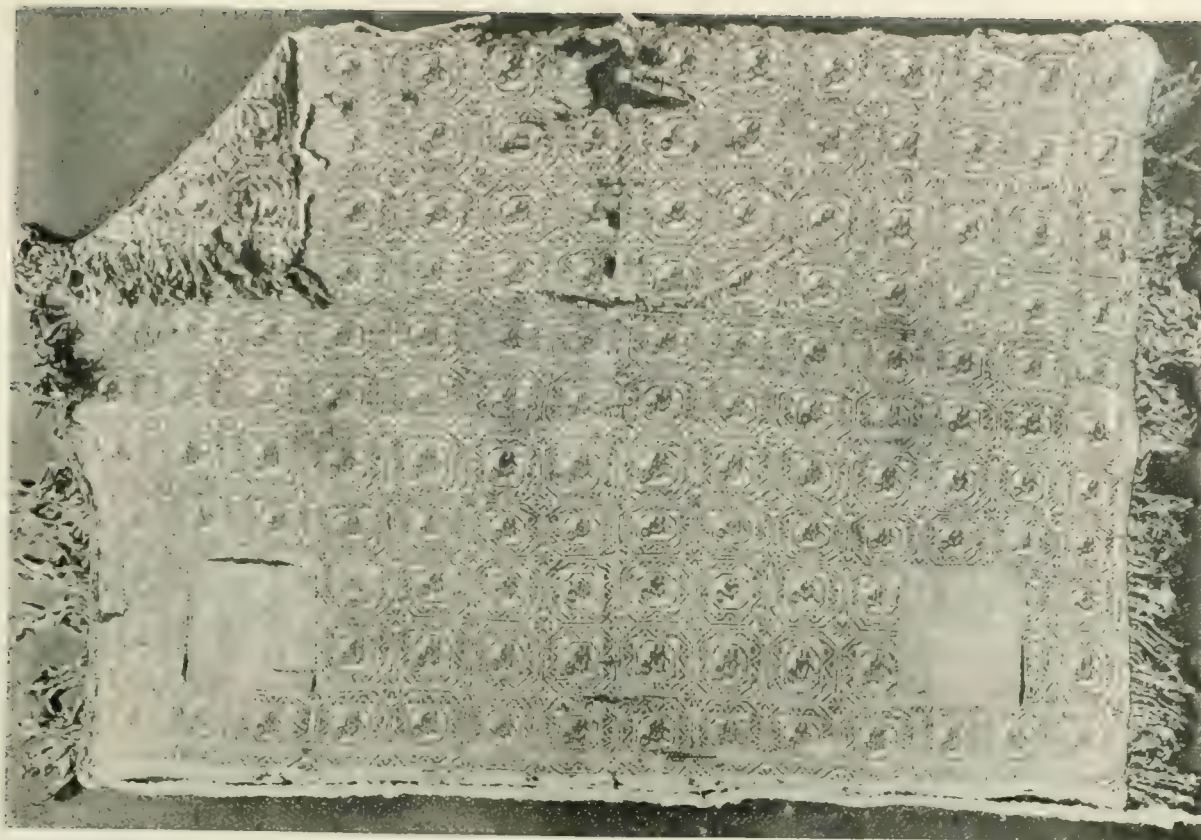


FIG. 3.—THE ALEXANDRIAN SILK WEAVE

- A. The weave intact.
- B. The surface wefts removed to show the pattern warp threads, D.
- C. The surface wefts and the pattern warp threads removed to show the binding of the wefts which are kept to the back of the material when not required at the front to make figure.
- E. The binder warp threads.
- F. Horizontal section.
- G. Vertical section.

to the tapestry method that one can imagine. The warp threads are almost entirely covered with wool wefts, and the binding weave is that of the tapestry method, the plain or tabby weave [FIG. 1]. The drawloom method does not occur in these fabrics in a well-developed form. In some examples it seems very elementary indeed, the repeating unit of the patterns being arranged on only a few warp threads.

The weave of the early Byzantine silks appears to have been based on that of these figured-wool fabrics [compare FIGS. 2 and 3]. For both materials two warps were used, one controlled by the drawloom apparatus and the other by the binding apparatus [FIGS. 4 and 5]. In both the figured-wool stuffs and the silks, the threads of the pattern and binder warps are arranged alternately, and consequently are equal in number. In neither case are the warp threads allowed to show as a warp effect on the surface of the material, but, like the tapestry warp threads, they are obscured by the wefts. These stuffs also agree in having no special weft for the ground binding, the background being produced in just the same way as the pattern or figure. It is in this respect that



Egypto-Roman figured wool material with tapestry panel. (Victoria and Albert Museum)

these figured-wool stuffs and the silks are peculiarly related. Practically all other mediæval stuffs which were woven with more than one shuttle have a special weft for the background of the material, and this weft makes an effect with the pattern warp quite different from that of the figure effect. In these figured-wool and the silk materials the pattern warp makes no weave at all; it is merely sandwiched between the wefts which pass to the front and back of the material, and are bound together by the binder warp. The only difference between the weaves of these two materials is in the binding. The binder warp in the case of the figured-wool stuffs was controlled by two healds, which produced the tabby binding [FIG. 1]. The binder warp of the silks was controlled by three healds, which produced the twill weave [FIG. 6]. The twill method of binding does not appear to have been used in any material woven earlier than these silks. The use of this twill binding was, no doubt, due to these weavers having realised that silk should be bound looser than wool in order to take advantage of its lustrous quality. A looser binding was also rendered necessary owing to the fineness of the silk weave compared with that of the other materials. The date when the Egypto-Roman weavers first used the drawloom method of weaving can perhaps best be fixed by comparing the tapestry panels which occur in the figured-wool material at Kensington with other tapestry works of the same period. In order to do this satisfactorily a brief outline of the general character of the Egyptian tapestries which were produced about the 5th and 6th centuries might be useful.

It is well known that the Egyptians practised the art of tapestry weaving even so far back as

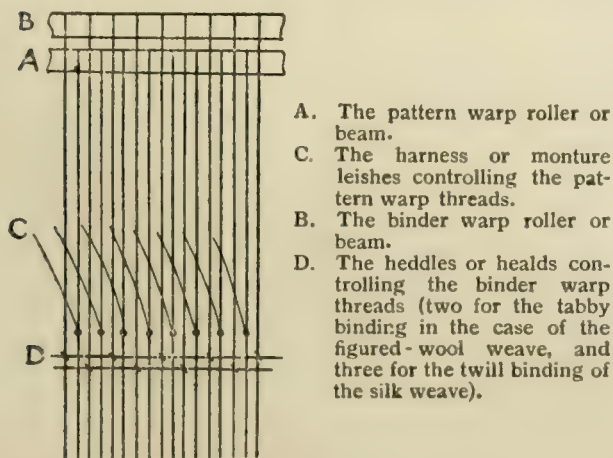


FIG. 4.—LOOM DIAGRAM

1200 B.C. A few examples belonging to this early date are in existence, and no doubt there are others which may have been executed during the great gap between this period and that in which the

Egypto-Roman works were produced. The Egypto-Roman and Coptic tapestries were at one time believed to have been woven between the 1st and the 9th centuries; but there is now a tendency to narrow down this long period to that between the 3rd and the 8th centuries. One might reasonably suppose that with very few exceptions these works must have been made between the middle of the 4th and the middle of the 7th. Surely the relation between each class is too strong for the production of such work to have been extended over more than three hundred years. From the point of view of craftsmanship these tapestries can be divided into two

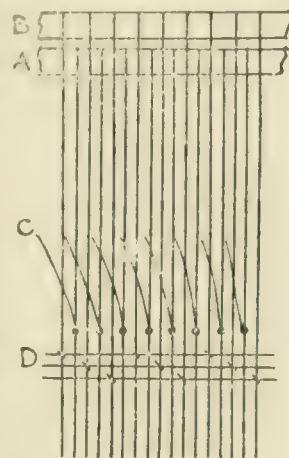


FIG. 5.—LOOM DIAGRAM

groups with more precision than that which pattern subject permits. It is to these two divisions of technique that the terms Egypto-Roman and Coptic have been generally applied. Many of the subjects which occur on the works of the later class are almost as strongly pagan as those of the earlier, and Christian symbols are to be seen on some of the Egypto-Roman examples. However, pagan influence shows much more strongly in the earlier class and Christian influence in the later class.

In the works of the Egypto-Roman period we find that the patternwork was generally woven with the plain linen material which it ornaments,

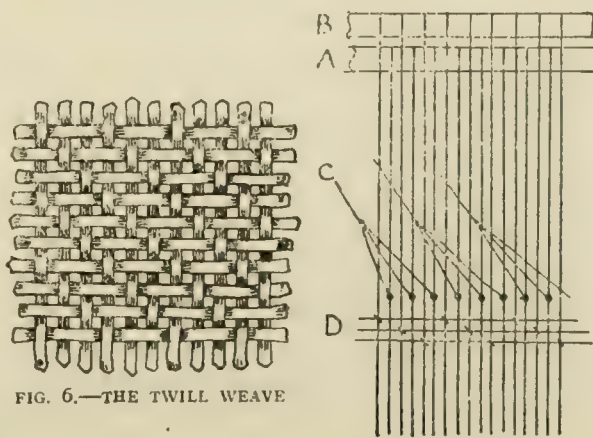


FIG. 6.—THE TWILL WEAVE

FIG. 7.—LOOM DIAGRAM

and it was not applied or inserted after the plain linen had been woven. The warp threads on which the pattern was woven are also the warp threads of the linen material; and while they are

used singly for the ground material, they are used in groups of twos, threes and fours for the tapestry pattern. These linen warp threads have a soft right twist. In most cases the pattern is of wool weft and the background of linen weft, and in many examples the wool weft is of one shade only, dark blue or dark purple. Much of the fine detail was produced by the use of a fine linen weft in a true tapestry manner. With this fine linen weft intricate geometrical patterns were worked with wonderful skill. The figure rendering shows the Hellenic feeling for round form, though the drawing is usually distorted. The patternwork of the Coptic tapestries was not woven with the plain material; it was woven on another loom, and, after being cut into roundels and other shapes, was applied to the plain cloth. The warp threads are considerably coarser than those of the earlier works, and are generally found to be composed of two singles doubled together with a firm left twist, though the linen wefts are similar to those of the Egypto-Roman works. There is no fine detail work such as that which makes the geometrical patterns of the earlier period. The human figure was rendered with less feeling for round form, with greater distortion, and in many examples with a series of outlines of various colours in a frankly conventional manner. Contrary to the general method employed in the making of the earlier works, linen was used as a figure weft and wool for the background.

The tapestry panels of the figured wool material

at South Kensington are undoubtedly the work of an Egypto-Roman weaver. This is clearly the case, since the patternwork is of that delicate geometrical type produced with fine linen weft which is peculiar to the works of the earlier period. A comparison of the patterns which occur on these Egypto-Roman works with those of the Alexandrian silks shows that, while the silks were produced when Christianity was the more important factor, the figured wool materials belong to a time when pagan culture predominated and Christian influence had scarcely yet asserted itself.

The silks, of which the Sassanian character of their patterns cannot be doubted, and also some Chinese examples with patterns evidently derived from the West, were woven by this same method. The Western influence which shows itself in these Persian and Chinese works is, therefore, not merely an attempt of the Oriental weavers to imitate Western patternwork, but is the result of the Egyptian weaving tradition having been carried eastward. Round the edges of the patterns of most of the Sassanian works a stepped effect occurs. This is mainly due to the pattern warp threads having been controlled in threes with the object of increasing the width of the pattern unit to three times the size [FIG. 7]. The Egyptian silk weavers were acquainted with this, the three-scale principle—a fact which further confirms the belief that the Sassanian weaving methods were borrowed from Egypt.

REVIEWS

THE SEVENTH VOLUME OF THE WALPOLE SOCIETY, 1918-19: "The Notebook and Account Book of Nicholas Stone"; by W. L. SPIERS; edited by A. J. FINBERG; issued only to subscribers; (Oxford University Press).

The Walpole Society has done good service to the history of British art by its annual volumes. The present volume for 1918-19, consists entirely of records of Nicholas Stone and his family, a remarkable group of English sculptors of the 17th century. Mr. A. E. Bullock published a monograph on the same subject 11 years ago, but there is still much to be learned about the Stones, who were at work at a time when the influence of Italy through the Low Countries was making itself felt in England.

This book is compiled by the late Mr. Walter Lewis Spiers, largely from MSS. in the Soane Museum, of which he was curator at the time of his death in 1917. In a sympathetic preface Mr. A. J. Finberg, who edits the volume, pays a tribute to the author's work and personality. It appears that the preparation of this volume occupied Mr. Spiers for many years, and that it was practically complete when he died. It is thought that his death may have been hastened by his devotion to duty during the war, for

... during the period of the German air-raids on London he refused to take a holiday even for a single day, and neglected his usual summer vacation, so that he should be on the spot in case any untoward event should happen. This confinement and the anxieties of the time told seriously on his health.

Mr. Spiers's object in this volume was not to produce a new monograph on Nicholas Stone, but to edit the Stone note-books in the Soane Museum. Hence he does not deal with any of the controversial points that have arisen with regard to the famous master-mason, except in so far as they are raised by the documents under review. The authorship of St. Mary's porch at Oxford is a case in point. However, the lengthy introduction with which he prefaces the main bulk of the letterpress is in effect a valuable study of Stone's life, work and family. The most interesting features of his career, as brought out by this introduction, are his training in Holland under de Keyser; the early age at which he became famous on returning to England; his close relations with Inigo Jones, his Royalist sympathies during the Civil Wars; and the apparent hiatus in his work from 1642-7, the last five years of his life. It is evident that none of his three sons was his

equal. Henry figures mainly as a skillful copyist of oil-paintings, John as a successful rather than a competent place-hunter, and Nicholas junior as a diarist. The expiring tradition was carried on by Charles Stoakes, whom Mr. Spiers believes to have been no more than "a small jobbing builder". It is also revealed by the account-books that Nicholas senior can never have had a large or talented staff of workmen to assist him, so that his own considerable output becomes the more remarkable.

The first MS. edited by Mr. Spiers is Nicholas Stone's own note-book, a 12mo volume of only 22 pages. The brief entries, misspelt and amusingly phrased, are expanded to 46 folio pages with the editor's painstaking commentary, and are enriched by a nearly complete series of photographs reproduced in collotype and half-tone. These illustrations show the extraordinary variety in his designs, sometimes nearly pure Elizabethan, then full-blown Continental Baroque, then again restrained classic almost suggesting the Georgian period. Among the latter may be mentioned the monument to "Mr. Spencer the pouett" in Westminster Abbey. The detail photographs show the beautiful carving of the recumbent marble effigies in several cases.

The note-book is followed by Nicholas Stone's account-book, again very fully annotated; by his will; by John Stone's notes, edited and illustrated; and lastly by Nicholas the younger's diary of his visit to France and Italy in 1638-9. A journal of Italian travel in those days is always good reading, but Nicholas was no scribe. His only outstanding paragraph describes his meeting with Bernini in Rome, and relates what the great master said about the famous marble bust of King Charles I.

M. S. B.

RACCOLTA VINCIANA presso l'Archivio Storico del Comune di Milano Fascicolo Decimo. Nel quarto Centenario dalla Morte di Leonardo da Vinci, Maggio MCMXIX. Milano Castello Sforzesco.

The Societa Vinciana has marked this year, which is the fourth centenary of the death of Leonardo da Vinci, by a publication of exceptional interest. The Society, whose headquarters are in the historic Castello Sforzesco of Milan, under the able direction of Comm. Ettore Verga, as its Secretary, has done very useful and invaluable work for more than ten years. Its activities were necessarily limited of late by the war, but the *Annuario* of the "Raccolta" reappeared in 1918. One of its main objects has been the formation of a complete bibliography of all works touching on or definitely connected with Leonardo da Vinci; and it is with justifiable pride that Comm. Verga has stated in the pages of the volume now before us,—“Our Bibliografia Vinciana is now mature; several of our members, whose opinion carries weight, have dissuaded us from deferring its publication with a view to

perfecting it yet further; and, in obedience to their opinion, we shall undertake the printing as soon as we have completed a diligent and careful revision of all the minutes relating to the publications there described”.

This 10th “*Annuario*”, which contains three times the matter and illustrations of any preceding volume, is really a worthy effort for this occasion of the Centenario, and provides an astonishing amount of good material; any detailed criticism might easily overflow, not merely the review space, but the entire issue of *The Burlington Magazine*, and all we can attempt here is a general mention of the special articles, and any points in them of exceptional interest.

The first two articles treat of the famous *Adoration of the Magi*,—the great painting which, after years of scaffolding, never achieved completion, and was handed over to Filippino Lippi. The first of these notices (“*L'Adorazione dei Magi di L. da Vinci*”) is by G. Calvi, a known authority on Leonardo; the second (“*Leonardo's Anbetung der Magier in lichte seines Trattato della Pittura*”), is by Carl Brun. Sig. Calvi makes a very interesting point in his view that, though incomplete, this painting of the Uffizi may be considered as “the work which brings together the progress of Leonardo in his Florentine period. In no other painting is the preparatory work of the master so completely documented”.

It is generally accepted, and borne out by the study in the Bonnat Collection at Bayonne, which we were able to visit recently, that the first idea in the artist's mind was an *Adoration of the Shepherds*, changed later to that of the Magi; and Sig. Calvi has some interesting suggestions as to the portraits discernible in the Uffizi version of this work,—notably that of Lorenzo il Magnifico in the young horseman who turns from his steed to look at the central group, and whose features seem to reappear in the adoring king of Filippino's rendering. It is quite possible that the writer goes too far in giving a philosophic rather than a pictorial basis to the two remarkable upright figures at the corners of the Uffizi painting, in making the one symbolise ideal philosophy, the other natural philosophy; but he gives us at least a really fine suggestion when he says that “in the poetry of this group of the Adoration, Leonardo expressed the beginnings, humble but capable of expansion, of the Kingdom of God on earth, the new life of the first called to grace, and, as if in contrast, in the background he has represented the Kingdom of Man, who enjoys his power and natural rule”.

I take next the notice contributed by H. D'Ochenkowski, keeper of the Czartoryski Museum in Cracow, as one of the most suggestive and interesting. The beautiful half-length figure of a young woman (which was removed from

Cracow to Dresden during the war) holding in her arms an ermine, and hence called *La Donna coll'Ermellino*, is here definitely placed by the writer as a portrait of the lovely Cecilia Gallerani, who was on intimate terms with Duke Ludovico of Milan in the decade preceding his marriage with Beatrice d'Este, and to whom he gave in 1481 the holding of Saronno, and the Palazzo del Verme within the city. Her position carried in those days no social disqualification, as is proved by her correspondence with Isabella d'Este, who expressed her strong desire to see the Leonardo portrait. The ermine was in the Middle Ages a symbol of chastity, but it is here suggested that it refers to the Duke, of whom (like "il Moro") it was a nickname, and that both this and the no less famous *Belle Ferronière* of the Louvre are portraits of Cecilia Gallerani, the latter by Boltraffio, the former by Leonardo himself, with the assistance of Ambrogio da Predis, "who was from 1483 the regular collaborator of Da Vinci in the paintings commissioned from him". The thesis seems quite tenable, the Louvre portrait being of obviously an older, but still most beautiful woman, and in fact it is supported by Cecilia's letter to Isabella d'Este, in which she says "this portrait was in so unformed an age that I have since changed all that likeness".

The articles following are by Dr. Corrado Ricci on a document in the Vatican, detailing Leonardo's expenses at Rome in 1513, and by Mr. McCurdy on "Leonardo and War"; the scientific side of this genius is touched in Giuseppe Favaro's "Leonardo and the Embriology of Birds", and Prof. Botazzi's "An Experiment of Leonardo on the Heart". We can only refer briefly here to Antonio Favaro's article on "Past, Present and Future Editions of Da Vinci", in which he expresses the hope that the "Corpus Vincianum" will ere long see the light; a national edition of the works of Leonardo is now in the hands of the Commissione Vinciana, under the guidance of the Onor. Mario Cermenati. S. B.

A HANDBOOK OF GREEK VASE PAINTING; by MARY A. B. HERFORD, M.A.; xxii + 125 pp., 11 plates, 21 figures in text; (Publications of the University of Manchester, No. CXXII; Manchester University Press: Longmans, Green and Co.), 9s. 6d. n.

At the present time an increased interest in Greek vase painting among the more general public coincides with an advance in the study among archæologists, sudden in the case of Attic red-figure vases, regular but very appreciable in the case of other fabrics. Therefore the publication of a handbook appealing to the wider class of reader and by an author familiar with the new theories and methods, is particularly opportune.

The book treats its subject from the technical and from the historical point of view. Part I is concerned mainly with the Attic wares, their manufacture, shapes and uses, and includes an

interesting, though disproportionate account of the status of Athenian potters, and a particularly clear exposition of the process involved in painting red-figure vases. This process required even more skill than is commonly supposed, partly owing to the tendency of the black varnish paint to spread when wet and to shrink when dry, partly to the uneven consistency of the thinned varnish paint, used for brown markings and washes, and partly to the practice of drawing the black "relief-lines" double. The modern collector will note with envy that the price at Athens of a lot consisting of three hydriæ, was 5 drachmæ 1 obol.

In Part II is described the artistic development of Greek vase painting. With this, as with Greek sculpture, the world has become acquainted in inverse order; just as our ancestors knew mainly the third phase, the decadent products of southern Italy, so many of this generation who are not unfamiliar with the highest period of the art, ignore its earlier stages. It is these, nevertheless, which, next to prehistoric pottery, have afforded most material for intriguing speculation and surprising discovery: in 1906 it was found that the notable series of cups called Cyrenaic belonged to a class which matured and decayed at Sparta; the Vourva vases, first published in 1890, proved to be a missing link in the ancestry of the Attic black-figure style. The interaction and progress of the early fabrics is vividly presented, but in proportion to the value of the material given us is our need of more such definite facts as dates, which should help us retain it. Most handbooks are parsimonious of dates, which need only make an unobtrusive appearance in the margin.

Red and black-figure vase painting is discussed less with reference to the individual characteristics of the artists than to the general tendencies and achievements of the art. It is no easy matter to give an adequate account of any period in the form of a remarkably well-written essay, but Miss Herford has the gift of seizing on the features essential to each movement; such are the absorption of the best elements in Corinthian, Chalcidian and Ionic styles by the Attic; the impulse towards what was realistic and dramatic among artists of the free style, and the consequent experiments in perspective and caricature; later, the tenacity with which conservative Lucania kept distinct and comparatively pure both native and Athenian traditions.

The need for condensation and the nature of the title exclude certain groups: common black glaze wares, which receive only casual mention, because they are not painted; the majority of prehistoric pottery such as Minyan and Thessalian, because it is not Greek.

The illustrations are well reproduced, always interesting and sometimes new; in the case of

red-figure vases they are particularly pleasing and representative. Theoretically, hand books should include a picture of any vase important enough to be described (such as the silphium vase of Cyrene); practically, the reader will have no difficulty in turning to Walters' "History of Ancient Pottery" for these, as he will have to do for his bibliography if he wishes to pursue the subject in detail. It is probable that he will do so, for this book makes the study of vases too fascinating for him willingly to relinquish it.

W. L.

ORIGINAL WOODCUTS BY VARIOUS ARTISTS: Omega Workshops, Ltd.; ed. limited to 75 copies, 12s. 6d. each.

This book contains fourteen woodcuts by some of the principal artists associated with the Omega Workshops enterprise. Though clearly separated in individuality, these artists are united by a

LETTER

THE ORIGIN OF THE DOMINICAN HABIT (A PICTURE IN THE NATIONAL GALLERY—SCHOOL OF FRA ANGELICO)

SIR,—In Room No. XIX at the National Gallery, where recent gifts are now hung, there is a small picture (No. 3417) attributed to the school of Fra Angelico, the subject of which is stated, quite correctly, to be *The Origin of the Dominican Habit*. The picture is in two parts, divided by a pillar. The left hand part represents a young man sitting up in bed, with three female figures—the Virgin and two attendants—in the air approaching him. One of the figures carries the black over white robes of the Dominicans and another holds an ointment box. The right hand part of the picture shows the same three figures in the air, while on the ground there is a person of middle age in the attitude of prayer, dressed as a Dominican. The colours are extremely vivid, and the faces are beautiful, except that one of the attendants on the Virgin has been damaged by restoration. The countenances may be almost exactly matched in the great Fra Angelico, *Christ Surrounded by Angels, etc.*, now in Room No. I at the National Gallery (No. 663). I found on inquiry at the gallery that the title had been given to the picture No. 3417 as the result of reference to a passage in Mrs. Jameson's "Legends of the Monastic Orders", where she says, under S. Domenick (p. 371) "the habit I have already described. We find in reference to it the usual legend that the form and colour were dictated by the Blessed Virgin herself in a vision to one of the brethren, a monk of Orleans". The authorities of the gallery had not investigated the legend further. I have now found the original source and it may be convenient that the story should be recorded in detail where it may be readily accessible.

As will be seen, the painter adhered closely to the legend. It is told at great length in various

common aim. The technique of wood-cutting is used frankly and simply for the purposes of expressive design. Mr. Duncan Grant creates within a more subtle arabesque than the others. His two woodcuts, and those by Mr. Roger Fry, Mrs. Bell, and M. Simon Bussy, are all vital and interesting, and carry their effort far beyond the stage of mere pattern, where, in less intelligent hands, the broadly treated wood-block is apt to stick. I am not sure that Mr. Roald Kristian has got beyond this point, in spite of an evident intention to do so. Mr. Wolfe and Mr. McKnight Kauffer express themselves with a certain awkwardness, though on other occasions Mr. Kauffer has handled this medium successfully. The book is well printed on hand-made paper, and the binding, block-printed in colour with a repeating pattern, is very distinctive and pleasing. R. S.

ways by various writers. These are collected in the great work (now extended to more than sixty folio volumes) of the Bollandists, called *Acta Sanctorum*, where the lives and doings of the saints are arranged according to the calendar of saints' days. S. Domenick's day is August 4, and the legend in question appears in vol. I of the section for August saints. The legend, summarised from the various versions, is as follows:

The Order of the Dominicans was confirmed by Pope Honorius in 1216. About 1218 "vir quidam venerabilis, Magister Reginaldus, sancti Aniani Aurelianensis decanus (*i.e.*, as I suppose, Dean of the Church of S. Aignan, Orleans), peritus scientia, virtute conspicuus, et opinione præclarus" came to Rome with the Bishop of Orleans. Struck with the preaching and attracted by the charm of Domenick, Reginald desired to enter the Dominican Order. He fell ill, however, with a fever and seemed to be at the point of death. Domenick prayed fervently for Divine clemency and for the pity of the Blessed Mary. Thereupon, Reginald suddenly had a vision and saw the Queen of Pity (Reginam misericordiæ) coming to him, accompanied by two extremely beautiful damsels (duabus admodum speciosis puellis), one of whom carried the black over white robes and the other a box of ointment. The Queen said, "Ask what you will and I will give it you". One of the damsels advised the sick man to leave it to the Queen to give what was best for him. He took the advice and she then anointed his eyes, ears, etc., and his loins and his feet, saying appropriate words at each act of unction and bidding him to walk in the way of the Gospel and to live a life of chastity. She then extended to him the black and white robes, and said, "Behold the habit of your Order". She promised that he would be restored to health in three days. On the third day he recovered. All this was com-

municated to Domenick under the seal of confession with a strict injunction that the miracle should not be divulged until after Reginald's death.

There the story ends. Reginald seems to have died not long afterwards, for it is stated that the new habit was assumed in the next year, 1219.

In French books such as Baillet's "Vies des Saints", and Helyot's "Histoire des Ordres Monastiques", Reginald is referred to as le bienheureux Renaud (or Raynaud). In the Acta Sanctorum he is called Beatus Reginaldus. Some English writers erroneously mention him as S. Reginald of Orleans. It seems clear that he was "beatified", but not canonised as a saint.

AUCTIONS

RUDOLPH LEPKE will sell, at Potsdammer-Strasse 122 a-b, Berlin W.35, on 7 and 8 October, a collection of porcelain and armour from the Royal Collections in Dresden. The collection of porcelain consists of Oriental china and Meissen ware of the earliest period (1710-1735). The former comprises examples of powder blue, *famille verte*, *famille rose*, old blue and white, *blanc de chine*, etc., and the latter includes Böttger stoneware and white porcelain, large figures and vases by Kirchner and Kändler, and numerous examples of the period of the painter Herold. There is a large collection from the royal armoury of weapons and armour of all kinds, ranging in date from the beginning of the 16th to the end of the 17th century. The catalogue is well illustrated.

MESSRS. CHRISTIE, MANSON AND WOODS will sell, at 8 King Street, St. James's Square, on 4 Nov., the collection of English and foreign plate formerly the property of the late Duke of Hamilton. The collection is a large one, and contains many remarkable pieces, perhaps the most interesting of which is the French 16th-century casket reputed to have conveyed the letters between Mary Queen of Scots and the Earl of Bothwell. The lots include several fine examples of George I silver, cups and covers of George II, James II and Queen Anne periods, and a large Charles II tankard and cover. Among the foreign silver may be mentioned several *tazze* by Van Vianen of Utrecht, and two elaborate cups and covers of German 16th-century make.

MESSRS. CHRISTIE, MANSON AND WOODS will sell, at 8 King Street, St. James's Square, on 5 Nov., old English furniture and objects of art, formerly the property of the late Duke of Hamilton. The lots include Chippendale, Adam and Queen Anne furniture, a clock by Tompion, Louis XVI ormolu, and several examples of Gobelins tapestry.

MESSRS. CHRISTIE, MANSON AND WOODS will sell, at 8 King Street, St. James's Square, on 6 Nov., the collection of historical portraits and ancient and modern pictures formerly the property

In one detail the picture is not strictly accurate. Domenick could not have worn the black and white robes at the time when he was praying for the life of his friend to be spared. Before the assumption of the habit bestowed by the Virgin the dress of the Dominicans was that of canons regular.

One other detail which I should like to mention is Reginald's head covering. This seems to consist of a white coif with a dark green cap over it. I have not succeeded in ascertaining whether this would be proper to him as Dean of Orleans. It is not likely to be merely the painter's fancy.

Yours faithfully,

CHARLES COOK.

of the late Duke of Hamilton. The collection comprises three portraits by Raeburn and four by Reynolds, including the well-known *Portrait of Elizabeth Gunning*. Other pictures of the English school include portraits by Romney, Lely, Lawrence, Kneller, and Benjamin West; a pair of subjects by Hogarth, and a small Gainsborough. The lots also comprise Van Dyck's *Portrait of the Earl of Denbigh*, Chardin's self-portrait, a small Rembrandt and two subjects by Rubens. A selection of pictures, aquatints and drawings will be sold on the second day.

MESSRS. KNIGHT, FRANK AND RUTLEY and MESSRS. JOHN M. LEEDER AND SON will sell the contents of Singleton Abbey, Swansea, on the premises, on 13 October and the six following days. The contents of this house, which is the Glamorganshire seat of the Vivians and the property of Lord Swansea, is divided into 1890 lots, which will be sold as follows: Tapestries and furniture of reception rooms (lots 1-262) 13 October; china and glass (263-550) 14 October; armour, bronzes, clocks, maiolica, old glass, Greek and Roman antiquities, jewellery (551-789) 15 October; books (790-1056) 16 October; pictures (1057-1359) 17 October; furniture of bedrooms and offices, etc., (1360-1890) 20 and 21 October.

Swansea china figures prominently in the collection, which includes nearly 300 lots of Oriental and European porcelain. The library contains almost as many lots and is rich in Cornish and Welsh tracts and illustrated works of history and sport. The early Brussels tapestries and Italian bronzes may be mentioned, and the various curiosities range from rare Greek and Roman vases down to 18th century art. The furniture includes English work of the Jacobean, Cromwellian, Stuart, Chippendale and Sheraton periods, and French tables, commodes and chairs of the reigns of Louis XIV and Louis XVI. Most of the pictures are of the old Dutch and Continental schools, with a few portraits and works of English artists. The collection is illustrated in a catalogue of 116 pages, price 10s.

PUBLICATIONS RECEIVED

Publications cannot be included here unless they have been delivered before the 16th of the previous month. Prices must be stated. Publications not coming within the scope of this Magazine will not be acknowledged here unless the prices are stated.

Serial Publications will for the present be arranged here according to the ordinary periods of their publication, and only the latest number of foreign serials actually received will be entered, in order that foreign editors and publishers may learn which numbers of their publications have failed to arrive.

GEORGE ALLEN AND UNWIN, LTD.

WALEY (Arthur). *More translations from the Chinese*; 110 pp., cloth, 4s. 6d., paper 3s. n.

CLARENDON PRESS, Oxford.

HARDIE (Martin). *Miniatura, or the Art of Limning*, by Edward Norgate (from the MS. in the Bodleian Library); xxix+107, 5s. n.

HENRY FROWDE.

COULSON JAMES (E. E.). *Bologna*; xxviii+410, 100 illust., 12s. n.

WILLIAM HELBURN, INC., N.Y.

HUNTER (George Leland). *Italian Furniture and Interiors*; Parts 6-10, 50 pl.

MORLAND PRESS, LTD.

GUTHRIE (James), editor. *In Memoriam: Edward Thomas*. Green Pasture Series, No. 2; 20 pp., 2s. n.

PERIODICALS—WEEKLY.—American Art News—Architect—Country Life—Le Journal des Arts.

FORTNIGHTLY.—Mercure de France, cxxxv, 509—Museum of Fine Arts Bulletin, xvii, 102.

MONTHLY.—Bulletin of the Metropolitan Museum of Art, xiv, 8—Colour—Connoisseur—Der Kunstwanderer—H.M. Stationery Office, Monthly Circular.

OCCASIONALLY.—Illustration, iv, 4.

TRADE LISTS.—Fine Arts Trade Journal, xv, 171.



S. JOHN THE BAPTIST AND S. PROSDOCIMUS BY BONO DA FERRARA (MR HENRY HARRIS)

BONO DA FERRARA

BY TANCRED BORENIUS

IT is a remarkable fact that, in spite of the importance of Padua as a centre of North Italian painting during the 15th century, in spite of Squarcione and his reputed one hundred and thirty-seven pupils, comparatively speaking, so few specimens of Paduan quattrocento painting should have come down to us. Of Squarcione himself there exist but two works authenticated by the master's signature, and of many another Paduan artist, of whom the written records have a good deal to tell, nothing at all has survived to the present day. As to accounting for this, one would probably not be far wrong in suggesting that the unrelenting austerity and peculiarly forbidding look of the works of the Paduan masters of this period made it later seem particularly desirable to substitute for them over the church altars the gentler products of 16th, 17th or 18th-century art; and a removal from their time-honoured surroundings generally meant the destruction of the older altarpieces, since the average person was scarcely likely to rise to the level even of M. de Brosses, who at any rate was able to realise the importance of Mantegna's "Gothic" frescoes in the Eremitani chapel as showing how immensely art had progressed since.

Among the less known masters of the school of Squarcione there is one with whose works time has dealt comparatively gently, namely, Bono da Ferrara. Of the dates of his life it is known that he painted in two of the ducal castles near Ferrara between 1450 and 1452, and that he in 1442 and 1461 was in the service of the superintendents of the cathedral at Siena; whilst of his works two authenticated specimens have come down to us, one a little panel in the National Gallery, representing S. Jerome in the wilderness, and the other a fresco of S. Christopher in the Eremitani Chapel at Padua. On the former picture the artist signs himself "*Pisani discipulus*", and the style of the picture certainly on many points bears out the information as to the painter's artistic descent contained in that statement; whilst in the *S. Christopher* the reminiscences of Pisanello are practically confined to the animals in the background, whilst the general character of style clearly reflects the tendencies common amongst the Squarcionesques. On the evidence of style, Mr. G. F. Hill has furthermore in his volume on Pisanello very convincingly associated Bono's name with the fresco of the Pellegrini shield in

the church of S. Anastasia at Venna; and I would submit that the two panels, now for the first time published in the accompanying PLATE, not only may be added to the far from lengthy list of Paduan 15th-century paintings, but actually may be identified as works by Bono da Ferrara.

That the two panels, now in the collection of Mr. Henry Harris, are Paduan is clear from several considerations, one of them being that of the two saints represented—John the Baptist and Prosdochimus. The latter is a peculiarly Paduan saint; he was the second Bishop of Padua, and indeed the only other representation of him that I can recall at the present moment is Mantegna's early polyptych in the Brera (1454), in which he appears with the same emblem as in Mr. Harris's picture, a jug containing the water with which he baptised the heathen. Moreover, the closely hatched tempera technique is characteristically Paduan, and the garbled classicism of the forms is what we are accustomed to from the general run of Squarcionesque art. As to the particular member of the school to whom these panels may be ascribed, one thinks for a moment of Giorgio Schiavone, only to eliminate him, however, since there is here much greater strength and nobility of style than in Giorgio Schiavone, and none of his petty grotesqueness. On the other hand, in the general rhythm of pose the S. John the Baptist is very distinctly akin to the figure of S. Christopher in Bono's Paduan fresco—the figure of the youth on the bank of the river in the same fresco offers also analogies of form and movement—whilst the head of S. Prosdochimus is closely allied to that of S. Jerome in the National Gallery picture; so much so, indeed, as almost to suggest the same model. A certain weakness in the drawing of his hands is also after the manner of Bono. In colour the two panels are delightfully crisp and decorative, with a distinctive lightness and flatness of effect which betrays the hand of the fresco painter.

On a question of artistic affiliation these panels further suggest an observation. In the figure of S. John the Baptist here—and for that matter in that of the signed fresco at Padua—there is undoubtedly something that makes one think of Cosimo Tura. What more natural than to suppose that it was from Bono da Ferrara, his fellow-townsmen, that Tura as a young man received an impetus in the direction which he then explored with such magnificent results?

SOME NEWLY DISCOVERED TŪLŪNIDE ORNAMENT BY CAPTAIN K. A. C. CRESWELL, R.A.F.

THE well-known mosque of Aḥmad Ibn Tūlūn, one of the most beautiful in Cairo, possesses the additional advantage of being the oldest Muḥammadan monument of certain date in Egypt. I exclude the mosque of 'Amr, as it has been repeatedly rebuilt, and only attained its present size in 212 H. (827). I also exclude the aqueduct of Ibn Tūlūn, as it is not exactly dated. It therefore follows that the ornament of this mosque possesses a pre-eminent importance in the history of Muḥammadan art. Its beautiful ornament, executed in the hardest stucco, is well known to students, and illustrations of the capitals of the engaged columns at the angles of the piers, and of the bands of ornament which decorate the arches and windows, are to be found in many books¹. The Aqueduct of Basātin, the only other existing Tūlūnide monument, does not bear any surface decoration, so the sum total of Tūlūnide ornament is to be found in this mosque, with the exception of a few small fragments which are occasionally brought to light in the rubbish mounds of Fustāt², and there was little reason for believing that any substantial addition would ever be made to it. I will now describe how and where the discovery was made.

The Mosque of Ibn Tūlūn consists of an open courtyard (*ṣaḥn*) surrounded by arcades (*riwāq*) five rows deep on the side of the sanctuary and two rows deep on the three other sides [FIG. 1]. The whole forms an almost exact square, which is itself bounded on three sides by a *ziāda* or extension. These three *ziādas* are themselves enclosed by the outer boundary wall of the mosque. The best and fullest description of this mosque is that given by Corbet, so I will refer readers desirous of further information to his memoir already cited.

This mosque in the past has only received moderate attention from the Comité de Conservation des Monuments de l'Art arabe. Recently, however, its great importance has been realised; S. E. Ziwar Pasha, the Minister of Waqfs (Endowments), during his short period of office, showed the keenest possible interest in Muḥammadan architecture, and gave practical effect to it by allotting a sum of no less than £E4,000 for the complete overhaul, paving and cleaning of this building.

¹ See P. Coste, *L'Architecture arabe, ou Monuments du Caire*, Plates IV and VI; Prisse d'Avesnes, *L'Art arabe*, tome I, Plates I-III; Ebers (C.), *Egypt*; Corbet (E. K.), *The Life and Works of Aḥmad Ibn Tūlūn in the J. R. A. S.*, 1891; Franz Pasha, *Kairo*, pp. 13 and 15; Gayet, *Le Caire*, pp. 43-45; etc.

² See Herz Bey, *Catalogue raisonné du musée du Caire*; Mrs. R. L. Devonshire, *Rambles in Cairo*, p. 80.

One of the first steps taken was to remove the layers of inferior plaster with which the piers and the soffits of the arches had been covered at various periods. I say various periods because in some places there were three, four, and even five layers of coarse plaster, each as much as three-eighths of an inch thick. These layers had already buckled and fallen away in patches in many places. They were easily removed by striking them sharply with a small hammer.

It was in applying this process last May to the soffits of the arches next the *ṣaḥn* that the wonderful ornament shown in the accompanying plates was revealed. This ornament is executed in stucco of great hardness, quite different from the shoddy plaster by which it had been hidden with almost incredible vandalism. The *ṣaḥn* is bounded by thirteen arches on each side, as shown in the plan [FIG. 1], but the whole outer row on the east side has fallen. A part of the

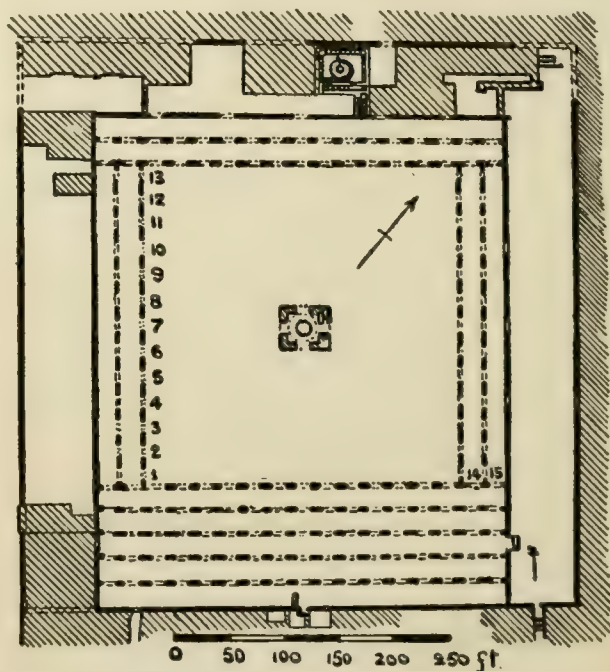


FIG. 1

outer row on the west side has also perished owing to the vandalism of Clot Bey, who, about 1846, turned part of this mosque into a poor-house. The ornament shown in the plates occurs on the soffits of the arches of the south side of the *ṣaḥn*. Ten arches still preserve their ornament, while three—Nos. 1, 2 and 13—are completely bare. No trace whatever of ornament is to be found on the soffits of any of the interior arches



A—No. 3 (1 and 2 blank)



B—No. 4



C—No. 5

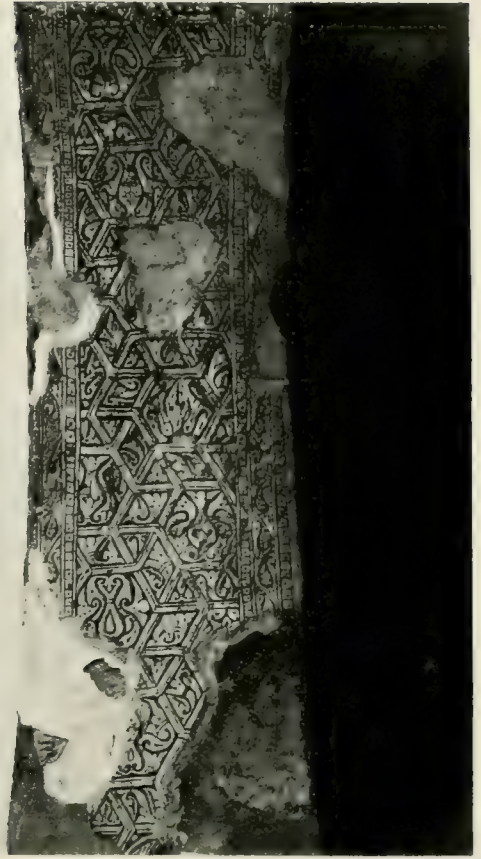


D—No. 6

Mosque of Ibn Tūlūn. Stucco ornament on the soffits of the arches on the south side of the *ṣaḥn*



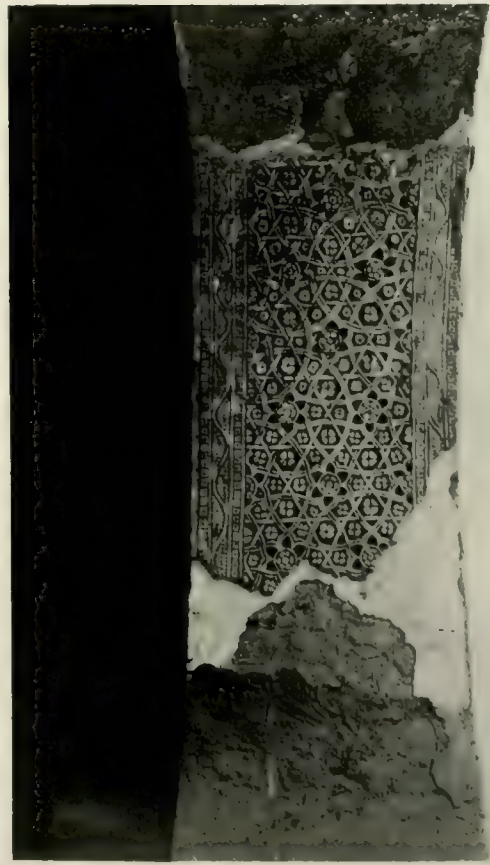
E—No. 7



F—No. 8



G—No. 9



H—No. 10

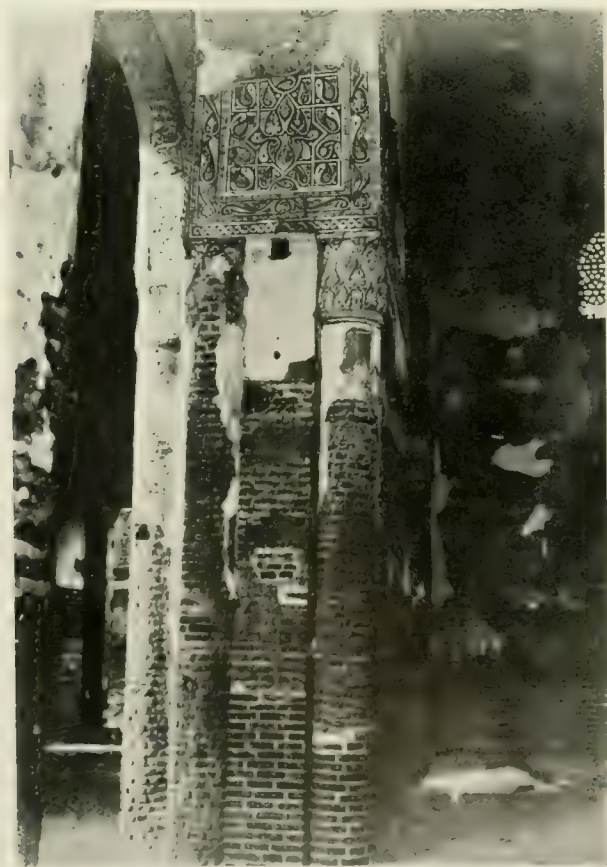
Mosque of Ibn Tulun. Stucco ornament on the soffits of the arches on the south side of the *ṣaḥīf*



I—No. 11



J—No. 12 (13 blank)



K—North-east, north half



L—South-east, north side

Mosque of Ibn Tūlūn. Stucco ornament on the soffits of the arches on the south side of the *ṣaḥn*

except those which continue the eastern arcade of the boundary wall, viz., at 14 [see FIG. 1 and PLATE] and 15. I therefore assume that this was the case with the arches of the west side also, although they are bare at present. A trace or two here and there is to be found on the arches of the north side, but these traces are too small to show the pattern.

I am aware that the study of the plates of Coste and Prisse d'Avesnes would lead one to suppose that the soffits of every arch in the mosque were covered with similar ornament. Coste, whose work was published in 1837-9, shows the soffit of every arch as so decorated, but each with the same pattern which we can even now see was not the case. In Plate VI he is guilty of a grave inaccuracy, viz., he makes the south outer arcade run through the sanctuary to the *qibla* wall, although it is the outer arcade of the sanctuary which runs through to the south wall of the mosque [see my FIG. 1]. It is therefore obvious that his Plate VI has been produced afterwards from notes and sketches, instead of being drawn on the spot, and consequently cannot be taken as safe historical evidence. I must own that I feel equally sceptical towards Prisse d'Avesnes' plates, and do not take his Plate I (by Girault de Prangey), which shows ornament on the soffit of an arch of the inner arcade of the sanctuary, next the *mihrâb*, as weighty evidence either, as I have a strong suspicion that he has transposed it in the same way from a page in his sketch book.

The first recorded restoration of this mosque took place in 696 H. (1296-1297) by 'Alam ad-Dîn Sangar, under the orders of Lâgîn, but the stucco ornament of the end of the 13th century, of which many examples have come down to us³, is utterly different from anything we have here. The same remark applies to Fâtimide ornament (967-1171 A.D.) and this, together with the fact that although there is a feeling for strict geometrical ornament, the familiar interlacing star pattern⁴ has not yet been evolved, leads me to ascribe it without hesitation to the original foundation.

We will now turn to the history of the mosque and its founder, with a view to finding a possible clue to the source of this ornament. Aḥmad Ibn Ṭulûn was a Turk, whose home was Sâmarrâ, at that time capital of the Khalifate. He was sent

to Egypt in 254 H. (868), as Deputy, by the Emîr Bâkbâk, who had been appointed Governor of Egypt by the Khalif al-Mu'tazz. This being so, one would almost expect to find Mesopotamian influence in his mosque, more especially as Maqrîzî (II, p. 266) quotes al-Qodâci (d. 454 H. = 1062 A.D.) to the effect that Ibn Ṭulûn built his mosque "on the plan of the mosque at Sâmarrâ, and likewise the minaret". Ibn Duqmâq, who died 1406 A.D., says the same thing about the mosque, but without an express reference to the minaret (IV, p. 123). The minaret at Sâmarrâ referred to is, of course, that built by Mutawakkil (847-861 A.D.), which still exists and is known as the Malwiya Tower. Although the minaret of Ibn Ṭulûn is now of circular section above and of square section below, it would appear certain that it once resembled the minaret of Sâmarrâ more closely than it does at present, since Maqrîzî (II, p. 267), Ibn Duqmâq (IV, p. 124) and Abû'l Maḥâsin (II, pp. 8, abd. 9) repeat a little fable to the effect that Ibn Ṭulûn, toying one day with a piece of paper and rolling it round his finger, produced a spiral, and then ordered his architect to take it as a model for his minaret. At Sâmarrâ the same fable is told of the Malwiya Tower, but, whereas it provides an exact description of that minaret, it does not accurately fit the minaret of Ibn Ṭulûn in its present state. As I have gone into the question of the alteration more fully elsewhere, I will not discuss it further here⁵. I will, however, point out other features of Mesopotamian origin. Firstly, the brick piers with their engaged columns, counterfeited in brick at the angles, are similar to those found in the mosque at Raqqah⁶. Mosques on piers had been previously unknown in Egypt, and this feature was such a novelty that a fable about a Christian architect was invented to explain it. Secondly, the position of the minaret in the centre of the west *ziâda* corresponds exactly with the position of the two similar spiral minarets in the mosques of Sâmarrâ and of Abû Dulâf close by⁷. Thirdly, the decorative band, consisting of a recessed square with a circular hole in the centre, which runs round the mosque below the parapet but just above the level of the roof. It is therefore to be expected that the ornament of this mosque was chiefly influenced by slightly earlier ornament at Sâmarrâ. It is well known that Professors Sarre and Herzfeld were carrying out very exhaustive excavations at this spot when the war broke out, and had even published two reports. The great work on the site, however, has not yet appeared, but I understand that no less than sixty cases of stucco ornament, etc., packed

³ E.g. Muristân, Madrassa, and Mausoleum of Qalâûn, Zâwiyat al Abbâr, Madrassa and Mausoleum of Sultan al-Malik al-Ashrâf Khalîl, Mausoleum of Ḥosâm ad-Dîn Tarantây al-Manşûrî, Mausoleum of Aḥmad Ibn Suleymân ar-Rifâ'î, Madrassa of al-Malik an-Nâsir Muḥammad, Madrassa and Mausoleum of Zeyn ad-Dîn Yûsuf, and the Madrassa of the Emîrs Salâr and Sangar al-Gâwly. See my *Brief Chronology of the Muhammadan Monuments of Egypt to 1517 A.D.*, in the *Bulletin de l'Institut français d'archéologie orientale au Caire*, 1919, pp. 81-85.

⁴ The earliest known example occurs on the window of the north minaret of the Mosque of al-Hâkim (990-1012 A.D.). See Flury (S.), *Das Ornament der Azhar und Hakim-Moschee*.

⁵ See my *Brief Chronology*, loc. cit., pp. 47-48.

⁶ See Bell (G. L.), *Amurath to Amurath*, fig. 39.

⁷ *Ibid.*, figs. 137 and 164. Bell (G. L.), *Palace and Mosque at Ukhaidir*, p. 156 and Plate 91 (1).

ready for despatch to Berlin, fell into the hands of the British Army when Sāmarrâ was occupied. These cases were at Alexandria awaiting shipment for some little time, but by now should be in the hands of the British Museum. Until they see the

light of day any remarks on the ornament shown on the attached plates would be premature, and I publish them without further comment so that they may be at hand when the time comes for a comparative study.

A NOTE UPON SOME MILANESE HELMETS IN THE WALLACE COLLECTION

BY S. J. CAMP

BEFORE setting forth the reasons for attributing these helmets to members of the Missaglia family it is due to the late Herr Wendelin Boeheim that some account of his discovery of the famous armourers should be given. His investigations are recorded in a remarkable article which appeared in the Vienna "Jahrbuch"¹, but Baron de Cosson gives a vivid account of the story as it was related to him by Boeheim when they were crossing Vienna in a tramcar together². The rich collection of Milanese armour there had induced Boeheim to visit Milan, and he was naturally attracted to that quarter of the city formerly occupied by the armourers and sword-smiths—the Via degli Armorari and the adjoining Via degli Spadari. After gazing for some time at the different houses in these streets, he at last peered into a courtyard and saw upon the capital of a column two crowned emblems³ which he instantly recognised as identical with the marks appearing upon two suits in the imperial collection. He hurried to the archives and inquired of the director if it was known to whom this house in the Via degli Spadari belonged. "Yes", was the reply, "to the family of Missaglia, and we have a bundle of papers concerning them".

A few years after this dramatic discovery Sigi. Gelli and Moretti carried the inquiry a stage further by sifting the remaining papers in the Milanese archives, and by describing in detail the house occupied by the Missaglia before its demolition in 1901⁴. It is not possible on the present occasion to summarise the information so obtained, but it will be convenient briefly to recite the chief facts concerning four members of the Missaglia family:—

1. Petrolo,
2. Tommaso de Negroni of Ello called Missaglia,

¹ *Jahrbuch der kunsthistorischen Sammlungen, Werke Mailänder Waffenschmiede*, W. Boeheim, Bd. ix (1889), pp. 375 ff. Before 1871 Carlo Casati had noted the existence of the Missaglia (*Le antiche Fabbriche d'armi Milanesi*), but this fact does not lessen the value of Boeheim's discovery, for without it the works of the Missaglia might have remained unidentified.

² *Arch. Journal*, XLVIII (No. 190, 1891), pp. 125-6.

³ Fig. 1.

⁴ *Gli Armadori Milanesi*, 1903, Jacopo Gelli and Gaetano Moretti.

3. Antonio, and

4. Cristoforo⁵.

Of Petrolo we know only that he was the father of Tommaso and the probable builder of the famous workshops in the Via degli Spadari (called the "Casa dell' Inferno"). He died about 1429 or 1430⁶. Tommaso was working before 1430, ennobled in 1435, made free of taxes in 1450, and buried in S. Maria Beltrade in 1469. The grandson Antonio assumed control of the business about 1451, was making armour for the Papal troops in 1456, and about the same time enlarging the workshops. He possessed a rolling mill in 1469, and iron mines in 1472. No reference to him later than 1480 has been found, and the year of his death is unknown. Cristoforo was presumably working under his brother Antonio about 1451. On 14th May 1458, however, he was compelled to petition the Duke Francesco Sforza to annul some criminal proceedings against him for an offence (unstated) which involved his life and the confiscation of his goods. The pardon was obtained owing to the affectionate regard which the Duke had for Cristoforo's brothers, but it carried with it the obligation to leave immediately the dukedom of Milan for Rome. There is no record of this banishment being revoked or of Cristoforo's return. Their working dates, therefore, appear to be roughly as follows:—

Petrolo before 1430,

Tommaso 1420 to 1456,

Antonio 1450 to 1492 (?), and

Cristoforo 1451 to 1458.

After the researches already mentioned it is unlikely that much more evidence on the documentary side will be forthcoming, and since no further pillars of quarried stone can remain to us owing to the demolition of the Missaglia workshops, the only avenue of research which it seems profitable to pursue is a closer examination of the works themselves, together with a review of all similar pieces of the period. An examination so comprehensive is not attempted here; indeed, until the armouries of Europe are more completely catalogued and described it would be impossible,

⁵ See also *Meister der Waffenschmiedekunst*, 1897, W. Boeheim; *The Armourer and his Craft*, 1912, Charles Boultkes.

⁶ *Gli Armadori Milanesi*, p. 73.



1



2



3



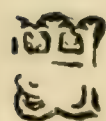
4



5



6



7



8



9



10



11



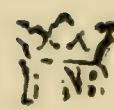
12



13



14



15



16



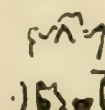
17



18



19



20



21



22 (a)



(b)



(c)



(d)



23 (a)



(b)



(c)



24 (a)



(b)



(c)



25 (a)



(b)



26



27 (a)



(b)



28



29



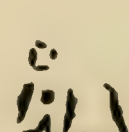
30 (a)



(b)



31



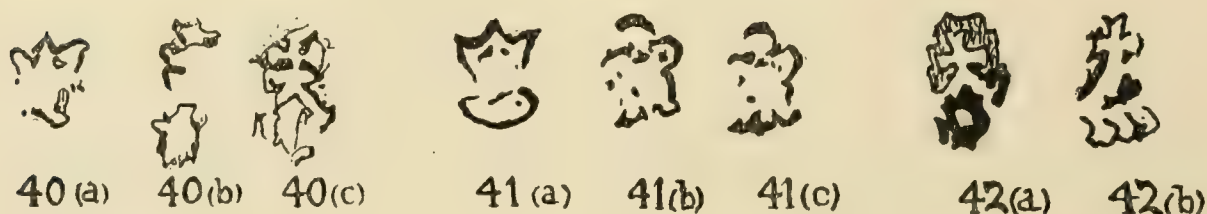
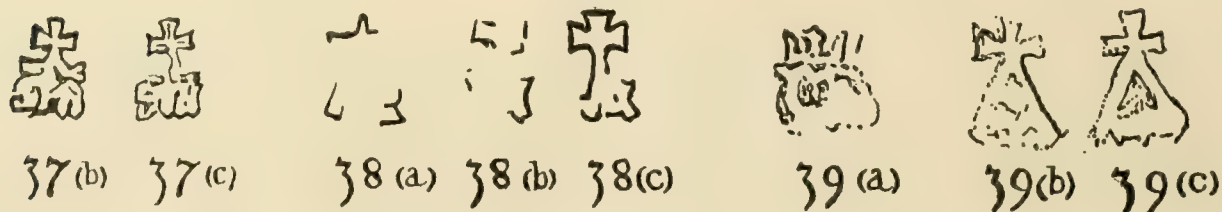
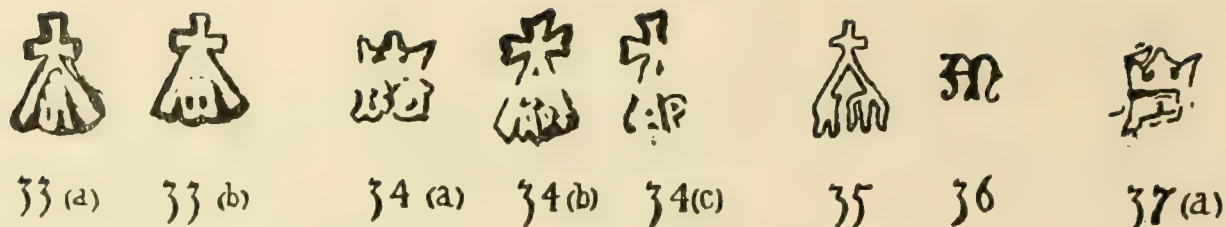
32 (a)



(b)



33



but it is proposed to apply the method to the particular case of three salades and an armet in the Wallace collection. That the inquiry should be continued there is appropriate, for nowhere shall we find observation and comparison so boldly and successfully employed as in the catalogue of European armour prepared by Sir Guy Laking⁷. He has already attributed the salade No. 75 [PLATE I, B and D] to Antonio Missaglia, and salade No. 86 [PLATE II, E and F] to a member of the Missaglia family. It is proposed to strengthen the first attribution, and to advance the second by showing that this salade may be by Antonio's brother Cristoforo. In addition we shall furnish reasons for supposing that the salade No. 39 [PLATE I, A and C] catalogued as "North Italian", and the armet No. 85 [PLATE II, G and H] catalogued as "Italian about 1470", are both by Tommaso. Let us first consider No. 75.

As will be seen from the illustration, this is a finely moulded salade of one piece, highly ridged, the whole obviously modelled after the bronze helmets of the Greeks commonly called Corinthian. The lower edge is turned over on a wire, and the face-opening strongly reinforced throughout. The surface has at one time been painted. On

the back of the skull (or crown) are the armourer's marks, two letters crowned (possibly A. N.), with A. M. within the split foot of a cross (twice repeated)—see Fig. 24. It came from the collection of Sig. Vendramini through that of Sir Samuel Meyrick⁸. So fine a piece is obviously the work of a master; the helmets found at Chalcis in Euboea show it to be Italian of the middle of the 14th century;⁹ and since the marks show a general resemblance to some of those found upon the celebrated suit in Vienna (cf. Fig. 8) made for Friedrich des Siegreichen by Tommaso, assisted by Antonio, there can be little doubt as to the soundness of the attribution¹⁰.

With this salade let comparison now be made with No. 39 in the Wallace collection [PLATE I, A and C]. It is of one piece and has the same height less one-eighth of an inch (a difference that can be accounted for by the blunting of the ridge), the same contour though a trifle fuller in the crown, the same depth, breadth and circumference

⁸ *Engraved Illustrations of Ancient Arms and Armour*, 1830, Dr. Meyrick and Joseph Skelton, II, Pl. LXXIV, Figs. 2-3.

⁹ *On Italian Armour from Chalcis in the Ethnological Museum at Athens*. *Archæologia*, LXII (II), Charles Houliques.

¹⁰ An identical salade would appear to be No. II-115 in the Musée de la Porte de Hal. *Catalogue des Armes et Armures*, Edgar de Priele de la Nieppe, 1902, pp. 31 (Fig. 12), 112, 551 (Fig. 12). A number of other examples more or less similar are known, of which three are in the Musée d'Artillerie³⁴, H 29, H 29bis, and H 30; for the marks see Figs. 26-29.

⁷ *Catalogue of European Armour and Arms in the Wallace Collection*, 1910, Guy Francis Laking.

to within fractional differences¹¹. Both have seven rivets on each side for securing the lining, and two rivets for a chin-strap—one and five-eighths of an inch apart. But it differs in not having the lower edge turned over; it has no reinforcing band at the face opening; the nasal guard is lower and more complete; the lining rivets have raised heads (rosette-shaped); and the elliptical openings for the sight are nearer the base and more closely following the Greek model. It is wonderfully well preserved—a preservation probably due to the customary coat of paint, a protection which cannot have been long removed. The armourer's mark at the back (which appears hitherto to have escaped observation) is a Gothic capital P within the split foot of a cross, thrice repeated¹². (See Fig. 22.) This *salade* came from the collection of Monsieur Juste, senior, who sold it to the Comte de Nieuwerkerke for 1500 francs on 11th September 1867¹³. At least in workmanship it is not inferior to No. 75 (Viollet-le-Duc speaks of it as “une belle fabrication”¹⁴), and it must be from the hand of a master.

To whom then is it to be attributed? Since in these matters absolute proof is rarely to be had we must consider the probabilities. To begin with the very close resemblance of No. 39 to No. 75 compels the conclusion that it is Milanese, and of the middle of the 15th century. Several other armourers besides the Missaglia are known to have been working in Milan during the middle and latter half of the 15th century, the brothers Francesco and Gabriel da Merate, Giovanni Meraviglia (called Animosus), Marcus Mirabilio (Meraviglia), Vincenzo Figini, Carlo Porro, Gulielmo Hochenberger, Giovanni Salimbeno, and others, “but which of these working in the same town with the Missaglia, not improbably in the same street, would have dared to produce a copy of a Missaglia helmet and stamp it with a simulated mark? The craftsmen of those days, like our own, were jealous of their rights, and little appreciated the sincerest form of flattery. Had any member of the armourers' fraternity been so ill-advised as to reproduce the work of a colleague, not only would he have been promptly disowned by the craft, but he would very soon have needed one of his own productions for the

protection of his head. There were in fact few contemporary forgeries—certainly no forgeries within the same province.

But we have noted several differences between the two *salades*, and it is necessary to deal with them. In the first place no reinforcing band protects the face opening of No. 39, and since no trace remains of rivet holes, such a guard for deflecting dangerous blows in this helmet never had existence. It is convenient to remember here that the *salade* is a development of the open-faced *bascinet*, which had no such protection. Reinforcing bands were so easily added, and so potent a means of defence, that it is difficult to account for their omission except upon the assumption that at the time of forging they were not in general use. Then there is a second difference in No. 39 which seems to require a like explanation—the absence of any turning over of the lower edge—a considerable defect if ever the *salade* was driven down by a heavy blow on to the shoulders or back of the neck. The low position of the *occularia* (already noticed) is an indication that the smith was aware of the danger and had endeavoured to provide against it by increasing the space for padding under the crown. This would lessen the risk by raising the *salade* further from the shoulders, but would not altogether avoid it. The prototype also—the *bascinet*—was generally without turned-over edges. And the suggestion of an earlier date for this *salade* gains further support from its closer following of the Greek model—first copies are apt to be the closest. Professor Bashford Dean takes a contrary view, placing the Corinthian type later than the T-faced *salades*, and suggesting for them an entirely independent origin¹⁵. We are unfortunately not in possession of the facts which influenced Professor Dean in forming this opinion, and it is accordingly the more difficult to accept. That the helmsmiths were influenced by classic models in the inverse order to other artists, and first evolved a semi-classic style and then a pure one—a close copying of originals—is hard to believe. The mark upon No. 39 would appear still further to strengthen the view as to its earlier origin, though that mark is not without its difficulties. In the first place it is without a crown or coronet, and none of the letters associated with Antonio occur, namely A N or A M. Antonio, like Petrolo and Tommaso, was not very consistent in his marks, but one letter is always present which denotes his work. (The life of a punch for marking armour would be short, and the variations are probably due to the frequency with which the surface had to be recut.) The *salade* No. 39, therefore, cannot be given to Antonio, but as both Petrolo and Tom-

¹¹ No. 39: breadth at the lining rivets (inside), 7½ in.; depth at the same point (inside), 8½ in.; circumference along the lining rivets (outside), 25½ in.; height, 10½ in. The corresponding measurements for No. 75 are 7¼ in., 8½ in., 26 in., and 11 in. respectively.

¹² There appears to be another mark in the front (bottom corner), but it has not yet been deciphered. See Pl. I, A, and Fig. 22 (d).

¹³ Receipted bill in the Wallace collection—*Salade vénitienne à ouverture très étroite*. Sir Richard Wallace purchased the entire Nieuwerkerke collection of arms and armour in 1872.

¹⁴ *Dictionnaire Raisonné du Mobilier Français*, E. Viollet-le-Duc, 1874-5, VI, pp. 272-3.

¹⁵ *Bulletin of the Metropolitan Museum of Art*, August 1915, pp. 175-6.

maso used a P¹⁶, though it is generally combined with an M (cf. Figs. 3, 6, 26, 28, 29), we may well turn in their direction. Three difficulties, however, require to be met: (1) Why was the mark uncrowned? (2) why was a Gothic P used instead of the earlier form? and (3) why does the P occur alone? Many reasons suggest themselves—we select the more probable. (1) No crown would be added to the Missaglia mark until they had been appointed armourers to Francesco Sforza or Filippo Maria Visconti (date unknown), and possibly not until they were ennobled (1435). (2) Pisanello was working in Milan towards the end of 1441 upon the medals of the Duke Francesco Sforza and Niccolò Piccinino¹⁷. Tommaso may have seen these and been influenced by the lettering upon them in the same way as Pisanello saw the Milanese armour and reproduced it. It is a curious fact that upon Pisanello's medal of Pier Candido Decembrio (Professor of Greek and Latin at Milan), probably begun at the same time as the others but not finished until August 1448, a P with serifs occurs nearly identical with that upon No. 39. Now this form of lettering is foreign to Pisanello's usual style, and we are not aware of any other medal of his upon which it occurs¹⁸. If Tommaso did not copy Pisanello then both men may have adopted an unusual form at this time for a common reason now unknown to us. (3) The absence of an M may be due to the fact that Petrolo was better known by this name than that of Missaglia during his earlier years. The first reference found in the archives of Milan, dated 1430, speak of him as Pietro ("Tommaso detto Missaglia . . . figlio del quondam Pietro")¹⁹. The great difficulty about all armourers' marks is that, like trade names, they survive for many years their date of origin, and Tommaso appears to have used those of his father without alteration. We can hope to distinguish their work, therefore, only by determining its probable date.

Further evidence on the question of date is furnished by the armour found at Chalcis (already referred to), for one salade resembling No. 39 was found there²⁰. Since the castle of Chalcis was

captured by the Turks in 1470 this salade must be at least as early as that date, and since it was found in company with some bascinets of a date not later than the latter half of the 14th century, there is no reason at all why it should not have been made many years earlier²¹. (A backplate bearing Antonio's mark—see Fig. 36—was also discovered.) The frescoes of Altichieri and Avanzo in the Church of S. Giorgio at Padua, noticed by Baron de Cosson²², show a number of early forms of salade finely drawn, amongst them being several with the upper edge of the face opening dropping to a small nasal guard²³. These frescoes cannot be much later than 1380²⁴. A salade which appears to be similar to these was also found at Chalcis²⁵. There would therefore appear to be little of the improbable in the suggestion that a salade with a fuller nasal guard and reduced face opening had been evolved some sixty years later.

After considering the various probabilities we reach the conclusion that the salade No. 39 is an early work by Tommaso, and that it was produced between the years 1430-45²⁶.

The salade No. 86 [PLATE II, E and F] has been already attributed to the Missaglia family by Sir Guy Laking, and a brief reference to it must suffice. In size and contour it resembles No. 75, but differs from it in having a T-shaped face-opening (once reinforced), and being more roundly moulded in the skull. It is heavily painted. The mark (Fig. 25) is a Gothic C (twice repeated)—possibly a third mark is still concealed under the paint. The precision of the marks, as sharp now as when they were struck, and the wonderful condition of the surface, noticeable in the portion freed from paint, bear powerful testimony to this substance as a preservative. (There can be little doubt that the salade No. 39 at one time was similarly treated and owes its wonderful condition to this cause.) No. 86 also came from the collection of Monsieur E. Juste, senior, who sold it to the Comte de Nieuwerkerke for 1200 francs²⁷. (Two similar salades

²¹ *Ibid.*, Pl. LII, Figs. 5 and 6.

²² *Archæological Journal*, xxxvii (148A, 1881), p. 472.

²³ *Martyrdom of S. George, Miracle of S. Lucy, Soldiers Drawing Lots, Beheading of S. George*, Anderson, Roma, 10,394, 10,386, 10,403, 10,395.

²⁴ *History of Painting in Italy*, J. A. Crowe and G. B. Cavalcaselle, edited by Langton Douglas, 1908, II, pp. 226, 231.

²⁵ *Archæologia*, LXII, Pl. LIII, Fig. 3.

²⁶ Since these conclusions were reached Les Amis du Musée de l'Armée have published, under the direction of Général Noix, *Le Musée de l'Armée—Armes et Armures Anciennes*, upon Pl. xxx of which appears a reproduction of the salade H 29. This salade possesses the same rosette-headed rivets as the Wallace example (No. 39); they are also identical in number and position. Rivets are so easily knocked out and put in that their evidence as a rule is not of the first order. On the present occasion, however, the triple similarity of number, position and shape renders valuable support to the conclusions reached on other grounds. For the mark upon this salade see Figs. 26-27.

²⁷ Receipted bill in the Wallace collection: *Salade do. (véniétienne) peinte en noir*. 11th September 1867. Of the 100 helmets discovered at Chalcis in 1840 about thirty are now

¹⁶ Mr. Charles Foulkes would appear to be mistaken in reading the monogram of the Missaglia as "M Y" (*Armourer and his Craft*, p. 70). The letter Y does not occur in the Italian alphabet, and is only used in a few words of foreign origin—e.g., yacht, yard. Petrolo, when choosing a mark, would be more likely to select the first letter of his name than one which does not occur in any of those belonging to the Negroni family, and one which would moreover seem strange and exotic to Italian eyes. A P with the square and open top, resembling Y, was in use as early as the 12th century (*Inventaire des Sceaux de la Normandie*, 1881, Germain Demay, pp. v, vi). The engraved mark appearing upon the helm of the tilting suit at Vienna, made for Gasparo Fracasso (see Fig. 21) places the matter beyond doubt.

¹⁷ *Pisanello*, G. F. Hill, 1905, p. 128.

¹⁸ *Ibid.*, pp. 179-80 and Pl. 56.

¹⁹ *Gli Armaroli Milanesi*, p. 32.

²⁰ *Archæologia*, LXII (II)-XVII, Pl. LII, Fig. 7.



A—Salade 39



B—Salade 75



C—Salade 39 (profile)



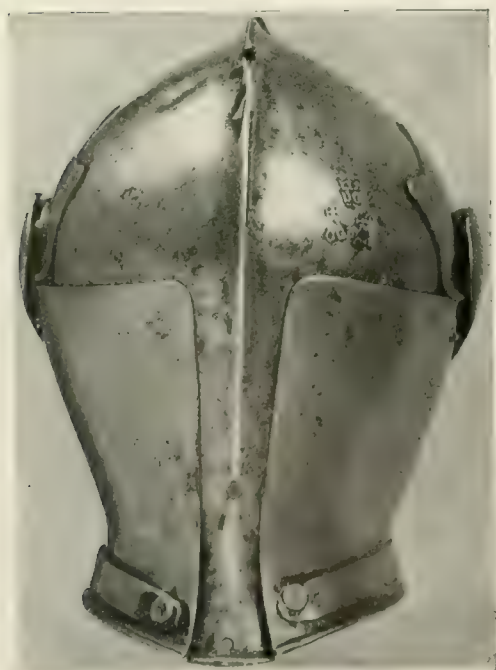
D—Salade 75 (profile)



E—Salade 86



F—Salade 86 (profile)



G—Armet 85



H—Armet 85 (profile)

are in the Tower (IV-7 and IV-19)—for the marks see Figs. 30 and 31). If this salade is by a member of the Missaglia family, and its resemblance to No. 75 is too close for any other conclusion, it is probably the work of Antonio's brother Cristoforo. Since Petrolo used a P and P M for his mark, and Antonio an A N and A M, Cristoforo would be following the traditions of his family in choosing the letter C. If the T-faced salades followed the Corinthian type, as we have already suggested, this helmet would be later than No. 75. Again the discovery at Chalcis helps us in fixing the date, for a T-faced salade was found there²⁸. Cristoforo left Milan in June 1458, and since this salade is unlikely to have been produced elsewhere than in the Missaglia workshops, it may be given to the years 1451-58.

Of the same period as these salades, and interesting to compare with them, is the rare armet No. 85 [PLATE II, G and H]. It is of five pieces: skull continuing in a tail-piece to the nape of the neck; an overlapping plate giving additional protection to the forehead, reinforced by a rectangular band on the lower edge which forms the top of the vision slit; hinged cheek-pieces secured in front by a staple, with turned-over edges at the face-opening; and visor (so often missing in early armets) cut down at the top to form the eye-slit with the lower edge of the forehead plate, and secured by an invisible pin and hinge. At the back of the skull is a crowned P O and a double OO beneath the split cross, twice repeated. [PLATE II, G, and Fig. 23.] It is worth noting that the bands on the cheek-pieces, no doubt used for securing the camail (fragments of leather still remain pinned down under the bands), are secured by rosette-headed rivets like those appearing upon two salades and a helmet from Rhodes in the Rotunda at Woolwich—XVI-201 and 205, and XVI-21²⁹. It is also to be noted that a nearly identical armet (minus the visor) was found at Chalcis, if we may be pardoned one more reference to this discovery³⁰. The mark appearing upon No. 85 is unusual. Instead of P M we have P O in the upper mark, and a double OO (an early form of M)³¹ in the lower. There can be little doubt that this is another of Petrolo's marks, and since the armet may be as early as 1440 it is probable that in this case also the father's mark was used by his son Tommaso. Baron de Cosson has already pointed out that the helmet upon

missing. It is not impossible that the salades 39 and 86 both came from that source. The French historian, M. Buchon, was present at the discovery, and wrote an account of it.

²⁸ *Archæologia*, LXII (II), Pl. LII, Fig. 11.

²⁹ *Archæological Journal*, Baron de Cosson, XXXVII, Pl. II, Figs. 16-17; Pl. III, Figs. 39-40; pp. 500, 511-12.

³⁰ *Archæologia*, LXII (II), p. 386, Pl. LIII.

³¹ *Inventaire des Sceaux*, Germain Demay, pp. v and vi. Cf. Figs. 33 (a) and 33 (b).

Pisanello's medal of Filippo Maria Visconti (struck between 1439-42) is of this type³².

We have reproduced here for the purposes of comparison a number of the more accessible marks attributed to members of the Missaglia family. When further identifications have been made, and other marks discovered, it may be possible by classification to deduce some new fact—and facts are all too few in the world of arms. To the student, stumbling along the treacherous byways of the past, such fixed points are precious landmarks.

MARKS ATTRIBUTED TO THE MISSAGLIA

[NOTE.—The attributions and dates are those given in the references quoted.]

The Missaglias appear, as a rule, to have stamped their helmets three times, but many of the catalogues referred to unfortunately fail to give particulars on this interesting point. The first mark generally differs from the other two, though not in all cases (see Fig. 22), and is placed above them, cf. Figs. 23 and 24. The Paris armourers, as M. Charles Buttin has shown³³, stamped a piece once as a sign of *demi épreuve* and twice if it was *épreuve* or *toute épreuve*, the test being made in the first case with a bow, a light cross-bow (*arbalète à croc*), or with a spear (*dard*), and in the second with a heavy cross-bow (*arbalète à tour*). The marks reproduced here suggest that the Milanese armourers had a similar custom. The first mark, surmounting the proof marks, may have been that of the master-smith responsible for finishing the piece.

To strike such a mark as Fig. 22 (here reproduced about actual size) into tempered metal, would require such force as to make it questionable whether the custom did not exist of stamping pieces while they were still soft from firing and before the actual proof took place, any pieces failing under the subsequent test being retempered to pass it, or the marks defaced.

1. From the stone pillar of the Missaglia workshops. Reproduced from Boeheim's "Album aus der Waffensammlung", 1898, Pl. facing p. 1, and corrected from the reproduction appearing in "Gli Armaroli Milanesi", Tav. LV.

Boeheim was of opinion that this pillar was erected in the lifetime of Petrolo; but, as the workshops were enlarged in 1456, it may have been set up on that occasion. He suggests that the left-hand mark (the *dexter* side, or place of honour in heraldry) appertains to Petrolo, and the right-hand mark to Tommaso. "Jahrbuch", p. 391.

2. Mark appearing upon the façade of the Casa Missaglia. "Gli Armaroli Milanesi", cover and Tav. LII. The sign above the letters is one commonly used to denote a contraction.

3-10. Suit of Friedrich des Siegreichen, Vienna. Tommaso assisted by Antonio and other armourers. Circa 1450. "Album", I, p. 2, and "Jahrbuch", p. 386, Figs. a to h.

Only the marks Nos. 3 and 4 appear upon the helmet;

³² *Archæological Journal*, XLVIII (1891), p. 127; and Pisanello, G. F. Hill, Pl. 30.

³³ *Revue Savoisienne* (Société Florimontane d'Annecy), 1901, Charles Buttin, pp. 85-6.

the others are distributed over the suit. No doubt each smith would mark the part completed by himself.

11-20. Suit of Roberto von San Severino, Grafen von Gajazzo, Vienna. Probably by Tommaso's successor and other armourers. *Circa* 1480. "Album", II, p. 1, and "Jahrbuch", p. 388, Figs. a to k.

Boeheim considered that Fig. 13 may have been the mark of the original owner, Gajazzo-San Severino, and Fig. 12 that of his successor, the Archduke Sigismund. "Jahrbuch", p. 388.

21. Tilting suit of Gasparo Fracasso, Vienna. Missaglia family, *circa* 1470. This mark is not stamped, but engraved and gilt; the suit also bears the mark represented in Fig. 3. "Jahrbuch", p. 389, Fig. 11.

22. Salade. Wallace collection, No. 39. North Italian, about 1470. The undeciphered mark, Fig. 22 (d), appears upon the bottom corner of the cheekpiece in front. "Catalogue of European Armour and Arms", 1910, p. 11.

23. Armet. Wallace collection, No. 85. Italian, about 1470. "Catalogue", p. 26.

24. Salade. Wallace collection, No. 75. Antonio Missaglia. 1490. "Catalogue", p. 20.

25. Salade. Wallace collection, No. 86. Missaglia family, about 1485. "Catalogue", p. 26.

26-27. Spallières (G 3), cuissards (G 2), salade (H 29), salade (G 8). Musée d'Artillerie³⁴. "Catalogue . . . Le Musée d'Artillerie en 1889", L. Robert, II, pp. 44, 171, 46, and Pl. I, Fig. R 10 a and b. "Le Musée de l'Armée—Armes and Armures", 1917, Pl. xxx, Fig. 5, and pp. 72-3, 84. The salade, H 29, attributed to Petrajolo.

28. Salade. Musée d'Artillerie, H 29 bis. Antonio Missaglia(?) "Catalogue", II, Pl. I, Fig. R 11.

29. Salade. Musée d'Artillerie, H 30. "Appendice au Catalogue . . .", F. Bernadac, 1899, Pl. 2, Fig. R 51.

30. Salade. Tower IV—7. Missaglia family, 15th-16th century. Lower mark twice repeated. "Armouries of the Tower of London", Charles Foulkes, 1916, I, p. 172.

31. Salade. Tower IV—19. Missaglia family, 15th century. "Armouries of the Tower", I, p. 174.

32. Suit. Tower II—1. Antonio da Missaglia, *circa* 1490. Twice repeated. "Armouries of the Tower", I, p. 91³⁵.

33. Plastron. Musée d'Annecy. Missaglia workshops. "Revue Savoisienne", 1901, p. 90. Charles Buttin.

34. Plastron. Collection Charles Buttin. Missaglia workshops. "Revue Savoisienne", 1901, p. 90.

35. Salade. Musée de la Porte de Hal, II—115. Venetian, 15th century. "Catalogue des Armes et Armures . . .", E. de Priele de la Nieppe. 1902, p. 31, and p. 551 (Fig. 12).

36. Backplate from Chalcis. Ethnological Museum, Athens. Antonio Missaglia before 1470. "Archæologia". LXII, p. 389 (Fig. 2).

37. Salade. Armeria Reale, Torino, E 132. Antonio Missaglia. "Catalogo della Armeria Reale", Angelo Angelucci, 1890, p. 194.

Boeheim considered this mark to be Milanese, but not belonging to the Missaglia family. "Meister der Waffenschmiedekunst", 1897, p. 139.

38. Salade. Metropolitan Museum of Art, New York. Missaglia family. "Catalogue of European Arms and Armour", Bashford Dean, 1905, p. 74, Fig. 38 B.

This salade resembles the one at Turin, E 132, mark Fig. 36.

39. Salade. Metropolitan Museum. Missaglia family, about 1460. "Catalogue . . .", p. 129, Fig. 66.

40. Salade. Metropolitan Museum. Missaglia family, about 1490. "Catalogue . . .", p. 126, Fig. 60.

41. Left greave. Metropolitan Museum. Antonio Missaglia, about 1460. "Catalogue . . .", p. 64, and p. 67, Fig. 35 B.

42. Salade. Metropolitan Museum. Missaglia family, about 1480. "Catalogue . . .", p. 126, Fig. 61.

³⁴ *Le Musée d'Artillerie* and *Le Musée historique de l'Armée* are now combined under the title *Le Musée de l'Armée*.

³⁵ The mark upon the bascinet II-7 was noticed too late for reproduction.

A PAINTING BY YEN LI-PĒN BY ARTHUR WALEY

IN 1917 a reproduction of a picture attributed to Yen Li-pĕn (fl. c. 660 A.D.) was published without explanatory text by the Shanghai Commercial Press. The original was at that time and may still be in the possession of Mr. Lin.

The painting represents thirteen famous Emperors, beginning with the Han dynasty and going down to the last Emperor of the Sui dynasty which ended in 618 A.D. At the end of the painting, which appears from the reproduction to be a coloured roll on silk, are several inscriptions. The most important of these was written by Chou Pi-ta, a well-known scholar, in 1188. Chou says:—

"My brother Tzu-ching, wishing me to see the picture, acquired it for 200,000 pieces of silver. When I began to unroll it I found it to be in so damaged a condition that I dared not proceed. So I gave it immediately to a workman named Li Chin, who undertook to repair it for 40,000 pieces of silver. I then examined it and came to the following conclusion: of the thirteen Emperors, Hsüan-ti of the Ch'ên dynasty is admirably drawn and so are his two ministers, two fan-holders and attendants and four litter-

bearers; moreover the silk in this part is particularly worn-out. I have no doubt that this portion is the work of Yen Li-pĕn. But the rest of the picture appears to me to be a copy."

It is this part of the picture which I have chosen for reproduction [PLATE]. The Emperor Hsüan, 4th Emperor of the Ch'ên dynasty, reigned from 569 till 582 A.D. The inscription in the upper corner of the picture says: "The Emperor Hsüan's personal name was Hsü. He reigned fourteen years. He showed a deep reverence for Buddha's law and commanded his courtiers to read the Sūtras to him every day".

A full account of Yen Li-pĕn will be found in Giles's "Chinese Pictorial Art". It is not possible to judge from a reproduction whether this or any portion of the picture is likely to be authentic. But the composition is of such unusual interest that it seems worth while to introduce it to readers of *The Burlington Magazine*, into whose hands the Shanghai publication is very unlikely to fall.



Painting on silk, *The Emperor Hsian*, by Yen Li-pen c. 600 A.D. (Mr. Lin)



1



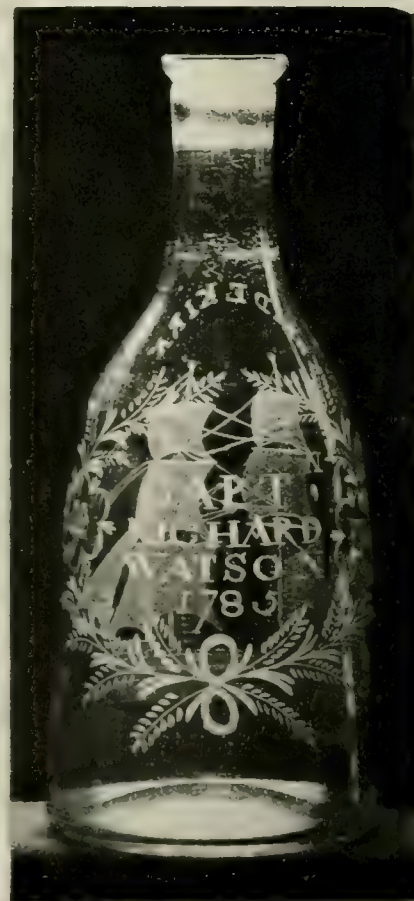
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Plate I. Sea-power under George III illustrated on contemporary glass

SEA-POWER UNDER GEORGE III, ILLUSTRATED ON CONTEMPORARY GLASS

BY JOHN SHUCKBURGH RISLEY, C.B.

IN an age when matters of almost every conceivable kind of interest, public and private, found constant commemoration on the pottery and glass of the day, an age, moreover, of glorious sea-fights and of British sea-power growing to its fullest height, it is only natural that England's wooden walls and captains courageous should figure freely on the glass drinking-vessels in use "when George the Third was King".

Seamen from Nelson downwards, great naval victories culminating in Trafalgar, ships of every kind, king's ships, privateers, merchantmen—from the coasting ketch up to the great East Indiaman—alike supplied subjects for the glass engraver, many examples of whose work have happily survived to the present time. Decanters, jugs, wine-glasses, tumblers and rummers thus decorated are all to be found, though it must be said that the three first, at any rate, are distinctly rare.

Perhaps the most interesting pieces of all are the ship-engraved wine-glasses, dating about 1760–1770, and commemorating vessels of the Royal Navy or privateers, and in most cases probably the latter. The late Mr. Percy Bate described and illustrated in his "English Table Glass" two wine-glasses of this character, one (an undoubted "privateering" glass) obtained in Bristol, engraved with a three-masted ship-rigged vessel, and inscribed in diamond point, "Success to the Lyor Privateer"; the other, also from Bristol, similarly engraved and inscribed "Success to the Eagle Frigate, John Knill commander".

With regard to this glass he states that during the 18th century no king's ship named the "Eagle" is mentioned in naval records as being under the command of a John Knill, and he might have added that at the period to which the glass belongs the name "Eagle" was confined to ships of the line, and was not given to any vessel of the frigate class. The "Eagle", a fourth-rate of 60 guns, built in 1744, was one of Hawke's squadron in the action off Finisterre in October 1747, and captured a big French East Indiaman in the Bay of Biscay in 1757. She was sold in 1767, and the next "Eagle", a third-rate of 64 guns, was built in 1774, and in 1776 and onwards was Howe's flagship in American waters, ultimately finishing her career as a prison-ship in 1797. The conclusion that the "Eagle Frigate" was a privateer seems irresistible. Mr. Bate mentions the existence of other glasses in which she was toasted without her commander's name being given. The glass now illustrated [PLATE I, No. 1] is one of them, and the fact that it came from Bristol,

where it was in the possession of a family long established there, seems to lend support to Mr. Bate's suggestion that both the ship and the glasses commemorating it hailed from "the port of old Bristol".

A pair of similar glasses are also illustrated here [PLATE I, No. 2], inscribed in diamond point "Success to the Enterprize" and engraved with a two-masted "brig-sloop". The only vessels of this name in the Royal Navy in the second half of the 18th century were frigates—i.e., three-masted vessels. These were a fifth-rate of 44 guns, formerly the "Norwich", and renamed the "Enterprize" in 1744, which took part in the Havana expedition, 1762, and was broken up in 1771, and a sixth-rate of 28 guns built in 1774, which continued in existence till 1807¹. It accordingly seems clear that the "Enterprize" commemorated by these wine-glasses was a privateer. Gomer Williams's "History of the Liverpool Privateers" shows that there were privateers named "Eagle" and "Enterprize" sailing from Liverpool in the 18th century, but the claim of Bristol to the "Eagle Frigate" now under consideration is hard to gainsay, and in view of the similarity of the "Enterprize" glasses and their engraving, and of the fact that Bristol was one of the greatest centres for glass-houses of that time, it is at least quite probable that she also belonged to that famous privateering port.

A few points of general interest may be noted with regard to these "ship" wine-glasses. All the five mentioned above, together with a few other genuine specimens which have come under my notice, are of the same type and period. All have bucket-shaped bowls and all (except one rather smaller glass with a late air-spiral stem) have stems with white spirals of various kinds. The details of the engraving too are in every case similar, the toast being inscribed in diamond point and the ship engraved with the wheel, always moreover a ship of war in actual commission. This is shown by the long pennant with two tails (the pattern in use till about 1815) flown from the main-top gallant-masthead and flown only by ships of war in commission. There appears to be a slight inaccuracy in both "Eagle" and "Enterprize" glasses in the engraving of the ensign, only the S. George's cross being shown in the canton instead of the crosses of S. George and S. Andrew first united in the "Great Union" flag

¹ The statements about the various king's ships mentioned in this article are taken from Laird Clowes's *The Royal Navy* and Lecky's *The King's Ships*, supplemented by information obtained in the Library at the Admiralty.

by James I. The Jack, however (flown on the jackstaff rising from the bowsprit), affords confirmation that both vessels were privateers, for it will be seen that it is represented not as a small union flag (*i.e.*, the Union Jack proper) but as a small *ensign*, and this was the flag which was commonly flown as a Jack by privateers.

The engraving correctly shows the "rate" or class of vessel represented. Thus the "Eagle Frigate" was a fifth-rate, a true "light frigate" with one deck of cannon and lighter guns on the quarter-deck and forecastle (both raised above the "waist"), whilst the "Enterprize" was a brig-sloop with one deck of guns and smaller pieces on the quarter-deck. These two vessels therefore, even though not ships of the Royal Navy, were built, rigged and equipped on strict naval lines, as also was the "Lyon Privateer", already mentioned. It seems moderately certain that all the wine-glasses of this special shape and type commemorate privateers, and the very uniformity of their engraving (both as regards accuracy and inaccuracy) strongly suggests that they came from a single glass-house, to which Bristol has good reason to lay claim. Privateering, a fine blend of patriotism, adventure, sport and business, was an institution which must have made a special appeal to the English character. The shareholders and captors divided the proceeds of the prizes captured, and hard-headed "Merchant Venturers" of Bristol, interested in the "Eagle Frigate" or similar craft, may well have met to toast, in special glasses of local manufacture, the fortunes of their ship "when the sword went out to sea". In the case of the Navy on the other hand, though individual ships may occasionally have been commemorated on glasses, notably ships of especial fame such as the "Victory" or "Shannon", there was not the same combination of motives for toasting a particular ship, and patriotic feeling, perhaps, rather extended to the fleet as a whole. Examples of this may be seen in the fine wine-glass (illustrated in Bate, No. 247) engraved with ships and a figure of Britannia and inscribed "Success to the British Fleet, 1759", commemorating Hawke's victory over the French at Quiberon Bay, and the tumbler engraved with a frigate and inscribed "Success to the British Navy", illustrated here [PLATE II, Nos. 11, 12].

The bottle illustrated in PLATE I, No. 4, in shape like a round tea-canister, is a decanter whose neck became a casualty many years ago, when it was cut down to the shoulder and fitted with a metal cap. It belongs to a series of decanters fairly common in the last quarter of the 18th century, having as a rule rounded shoulders like wine bottles and engraved with the representation of a label hanging by a thin chain round the neck. The label is generally surrounded with vine leaves and grapes or with conventional

flowers, and within it is inscribed the name of the wine for which the decanter was intended—in the present instance "Claret". Some of these labels record wines no longer drunk here, at any rate under their 18th century names, *e.g.*, "Mountain"—a variety of Spanish white wine made from grapes grown on the mountains and exported from Malaga—whilst wines still in use, such as "Port" or "Madeira", constantly occur. Rare examples are occasionally found where the label and other decoration are executed in opaque white enamel.

The main interest of this bottle, however, lies in the engraving on its other side, showing a ship of war in commission with the inscription "Success to y^e Good Intent. Ja^s Brooks Comman^t". Here again the row of guns, the jack and the long pennant (engraved without the two tails) sufficiently show the quality of the vessel. Her rig in general resembles that of the "Enterprize", but instead of an ensign flying from an ensign-staff, we find a small mast and sail at her stern. This feature marks her out as a "Snow", an 18th century class of vessel equipped with two masts resembling the main and fore masts of a "ship", with a third small mast aft on the quarterdeck carrying a small fore and aft sail set with a boom and gaff and known as a trysail. "The Good Intent" was not a ship-name in use in the Royal Navy, and it seems hardly open to doubt therefore that the vessel here commemorated was a snow-rigged privateer, commissioned by the issue of letters-of-marque to James Brooks. The bottle dates about 1790-1800, somewhat later than the fine ship-decanter, with graceful sloping shoulders, illustrated in PLATE I, Nos. 3, 5. This decanter is well engraved on one side with a representation of the brig "Bridekirk", an ordinary merchantman pursuing her "lawful occasions" under the sure shield of British sea-power, and inscribed on the other "Captⁿ Richard Watson, 1785" within a wreath of flowers. It came from an old house in Cumberland and therefore, in view of the ship's name, had probably not travelled very far from Captain Watson's home, where he must have used it when ashore, for it is hardly heavy and solid enough to have stood the buffets of many sea-voyages.

No ship-jug is available for illustration here, but one was included in the Trapnell sale in April 1910, where it was catalogued as "a jug on a rounded foot engraved with a representation of the frigate Shannon and Capⁿ B. F. E."—no doubt the famous "Shannon" which was commissioned by Captain Philip Broke in September, 1806, and captured the American frigate "Chesapeake" in Boston Bay, on 1st June 1813. Possibly the letters B. F. E. signify Broke For Ever, but if not, the jug commemorated the frigate in some earlier commission.

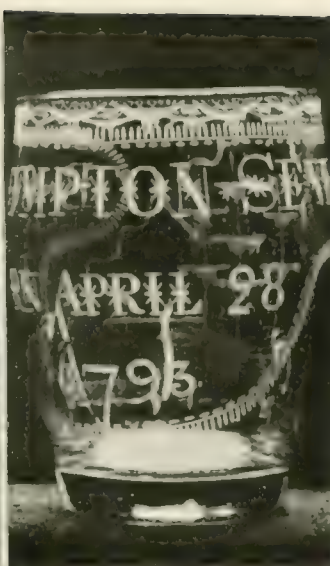
A pair of tumblers are shown in PLATE II, Nos.



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Plate II. Sea-power under George III illustrated on contemporary glass



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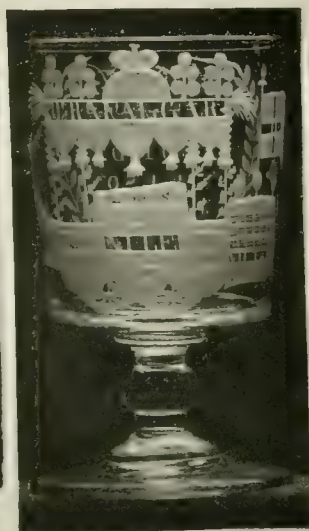
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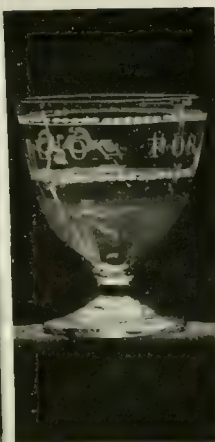
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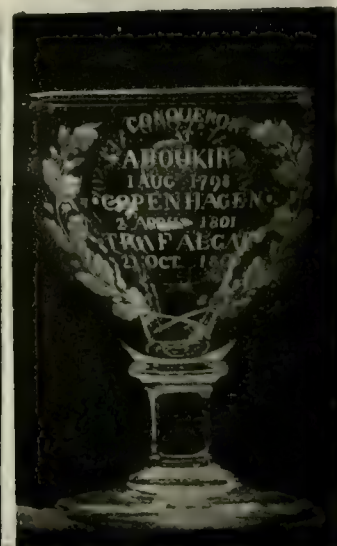
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Plate III. Sea-power under George III illustrated on contemporary glass

1-4, one straight-sided and the other barrel-shaped, inscribed respectively "Ellis Seville, Aug^t 9, 1788" and "B. Crompton Seville. Born April 28th, 1793". These are probably christening gifts commemorating the births of two sons of a naval officer, whose ship, flying the long pennant and apparently belonging to the frigate class, is engraved somewhat roughly on the opposite side. Each tumbler has also the festooned border so commonly found on drinking vessels of this period. The next tumbler [PLATE II, Nos. 5, 6] signalises Camperdown. It is engraved with a festooned border and inscribed on one side "Duncan" above a posy of conventional flowers, and on the other "J. E. C." and "Oct. 11th, 1797". The small tumbler [PLATE II, Nos. 7, 8] inscribed "A. M., 1796" has also the festooned border, and is engraved with an anchor—obviously a relic of some naval worthy. The gold anchor on a red field was the flag of the Lord High Admiral, and is now that of the Lords Commissioners of the Admiralty, but it is sometimes used by the engravers as a badge of "admiralty" in the widest sense, and is to be seen so used in the next example [PLATE II, Nos. 9, 10] repeated above the name of each of the admirals concerned. These tumblers (others similar have come under my notice) were produced between the victories of the Nile and Trafalgar, and most probably very soon after the former, to celebrate the extraordinary series of recent naval triumphs and their victors—Howe and the Glorious First of June 1794; Jervis and Cape S. Vincent, 14 Feb. 1797; Duncan and Camperdown, 11 Oct. 1797; and Nelson and the Nile, 1 Aug. 1798. The last of the tumblers illustrated [PLATE II, Nos. 11, 12] combines loyalty to the throne with patriotic pride in the navy. It is engraved on one side with a crown, "G.R.", and the inscription "God save the King", and on the other side, with hop and barley in between, there is a frigate and the inscription "Success to the British Navy". The date is about 1795 (compare the lettering on PLATE II, No. 3).

Tumblers and rummers may be classed together, having much the same sort of capacity and being intended for the same kind of liquor. The tumbler is, however, the earlier type, and, being the simplest form of drinking-vessel conceivable, goes back everywhere to the very beginnings of glass-manufacture. In this country it has been constantly in use since at least 1670, when John Greene's "forms" included designs for nests of six or twelve tumblers fitting one inside the other [Hartshorne's "Old English Glass", p. 233 and Plate 32]. Tumblers, however, not being susceptible of much variation in shape, are of little interest unless finely engraved or inscribed, and with exceptions of this kind (such as those illustrated in PLATE II) comparatively few of the

early ones have survived. The heavy solid English rummer, though its prototype may perhaps be found in Greene's beer glasses with big bowls and short stems, was introduced little if at all before the reign of George III, and reached its zenith in the closing years of the 18th and the early years of the 19th century, thus coinciding with a great naval era and becoming the most common glass-medium for commemorative engravings and inscriptions of a naval character. To illustrate all the variations of form of which the rummer admits is outside the scope of the present article, but some of the examples given here prove that it may possess a considerable measure of grace or dignity, and this circumstance, coupled with the solidity already mentioned, has conduced to the survival of far many more Georgian rummers (unengraved as well as engraved) than tumblers of the same period.

The first specimen here illustrated [PLATE III, Nos. 1, 2] dates about 1780-1790, and shows a full-rigged ship rather quaintly engraved (with enormous bowsprit and jib-boom) and on the other side the inscription "Caⁿ Bennet I. Smith Tribune". She has two rows of port-holes and flies a jack and ensign but not a long pennant. The only "Tribune" in the Navy during George III's reign was a ship taken from the French in 1796 and wrecked with the loss of nearly all hands, including her captain, Scory Barker, near Halifax, on 16 Nov. 1797. The ship represented on this glass, therefore, was not a King's ship, and if privateers used the long pennant (as already seen in other cases) she was not a privateer. The rummer was brought home from Delhi after the Mutiny, and this fact, taken with the details of the engraving, suggests that she was an East Indiaman. These vessels, owing to the value of their cargoes, were as a rule fairly heavily armed. They were not commissioned but were lawful combatants in self-defence, a right never denied to merchantmen until it was brought in question by German submarine "frightfulness". The next rummer [PLATE III, Nos. 3, 4] with bucket-shaped bowl and short plain stem, is engraved with the warship "Tyger", a two-decker flying the long pennant, and on the other side is inscribed within a laurel wreath "Peace and Commerce". This ship either may have been a big privateer or may perhaps be intended for the King's ship Tiger, 60 guns, which took part in various actions between the British and French squadrons in the East Indies, between 1756 and 1759. In either case the glass seems to present a very epitome of sea-power—its instrument and its fruits. A rare and beautiful rummer of dark green Bristol glass is illustrated in PLATE III, No. 5², dating 1797-8 and

²Nos. 5, 7 and 9 are shown on a smaller scale than the other rummers in PLATE III. The actual heights of Nos. 8 and 9 are respectively 6 $\frac{1}{4}$ and 6 $\frac{1}{2}$ in.

commemorating Camperdown. It is decorated in gilding with the admiralty anchor which has "Duncan" across its stock and "Victory" along its arms, the lettering being executed in some sort of dark pigment. Another rummer on distinctly graceful lines, with a square moulded foot [PLATE III, No. 9] shows a merchant brig in a circular panel, round which runs a ribbon inscribed "Success to the Royal Oak"—a good example of the way in which fine old navy names have always been appropriated by "small fry" of various kinds.

Far more important is the unpretentious-looking little rummer shown in PLATE III, No. 7. It is of rather coarse glass intended for tavern use, but inscribed with the stirring toast "Nelson for ever", a glass which must have been emptied scores of times in honour of the great admiral whilst he was still alive. Less moving mementos, though much more ornate, are the memorial glasses produced after his death. The first example of these is a "Funeral Car" rummer [PLATE III, Nos. 6, 8] having a bucket-shaped bowl well engraved with a representation of Nelson's funeral car, with its canopy and "Victory" figure-head and stern, and on the other side is inscribed within a laurel wreath "H. E. B. Lord Nelson, Jan. 9 1806", the date of the state funeral at St. Paul's. According to Hartshorne ["Old English Glasses", p. 329] each of the Victory's officers was presented with a glass of this kind, and the fact that the initials "H. E. B." form part of the original inscription and were clearly not a later addition (as is often the case with names or initials found on old glasses) rather suggests that H. E. B. was one of these recipients and the rummer one of the original issue. A year or two later these glasses were multiplied. The car had become an object of popular interest and veneration in the Painted Hall at Greenwich

Hospital and no words of commemoration were necessary beyond the simple inscription "Nelson's Car". A pair of rummers with bowls of the same shape as "H. E. B.'s", but possessing fine square moulded feet, are here illustrated [PLATE III, Nos. 10, 11] engraved respectively with representations of the Funeral Car and the Victory, and inscribed accordingly "Nelson's Car" and "Nelson's Victory". The engraving of the car is rather coarser and less meticulous in detail than that on the earlier glass and the same criticism applies to the engraving of the Victory as compared with that of the ships on some of the earlier pieces, but they are none the less a handsome and dignified pair. The last glass illustrated here [PLATE III, Nos. 12, 13] is a fine rummer engraved with a remarkable portrait of "Admiral Lord Nelson" within a "triumphal" wreath or garland and on the other side inscribed with the names and dates of "Aboukir", "Copenhagen" and "Trafalgar" within a "civic" wreath or garland of oak leaves and acorns. The portrait realises a degree of likeness to life, extremely rare in portraits engraved on glass, and the engraving is in every detail the work of a master. There can be no doubt that the rummer was executed very soon after Trafalgar.

To illustrate pieces later than the Nelson series would be something of an anti-climax. *Vixere fortes post* (as well as *ante*) *Agamemnona*, and there were plenty of naval engagements, though no great fleet actions, between Trafalgar and the Peace of 1814, but it was Nelson who bequeathed to England a sea-supremacy not to be challenged for a hundred years, and to the Navy the "Nelson touch" and the spirit and traditions which pulled us through when the German challenge came. With the rummer depicting the portrait of the greatest Sea Captain of all time, this article accordingly seems to find a fitting end.

A TRUE MEMORIAL TO THE FALLEN



AMONG the countless ideas and schemes for war memorials which are brought to our notice every day there are not many which deserve special notice. But a friend, whose modesty prevents him from moving personally in the matter, has made a suggestion to me which seems not unworthy of consideration by the readers of *The Burlington Magazine* in and around London. The facts and ideas given to me are as follows:—

Lord Mansfield's house and estate between Hampstead and Highgate, lately occupied, I believe, by the Grand Duke Michael, are for sale. The house is a fine 18th-century house; the lawn in front slopes to a lake with a Palladian

bridge, and the whole is set in a stretch of untouched woodland and park country, with no trace of nearness to London, where bluebells and other flowers, including some rare lilies, still grow wild.

The idea is to acquire this rare and quiet place—not as a new public park or pleasure ground, not as an extension of Hampstead Heath, but as a place of restful contemplation, where the memory of those fallen in the war might be recalled more directly and appropriately than among the buildings and sculpture of City monuments. The idea, of course, is a familiar one in the East, where the memory of the valiant dead is part of the national creed, and not, as with ourselves, a mere matter of personal feeling. But

if there was any time at which Europe ought to be shaken out of its somewhat formal narrowness in these matters, that time is the present. We cannot conceal from ourselves that those who fought and fell in the great war were moved by motives far nobler and more unselfish than those which have become the fashion since the conflict was decided, and also that by their sacrifice we were saved from unspeakable contempt and irremediable ruin. When we show our gratitude by memorials in building and sculpture we may express some of the gratitude we feel, but we can hardly fail to express at the same time some satisfaction at ultimate victory. So that any ordinary memorial to the dead carries with it some element of ostentation on the part of the living, and in time becomes a relic, an eyesore, a familiar landmark, judged solely by its utility and the success or failure (most often the latter) of the artist who designed it. The memory of the dead, which was its original and ostensible *raison d'être*, is the first thing which vanishes.

Now, a Garden of the Dead, like that which the Japanese laid out as the memorial of their great war with Russia, retains its original character for all time. It remains a garden of memory and contemplation without any of the jarring imagery of the common cemetery or graveyard. And if this Kenwood Estate, so exactly fitted to this end, were taken over, the house might be used as a nucleus of records of the cemeteries in France, and so have a real and perpetual connection with the solemn purpose of the place. A certain

gravity would be proper in the encircling walls, and in the style of the gates; inscriptions, *not* sculpture, would be the only appropriate decoration. The impression of being in some sort of a cemetery would be as undesirable as that of being on a part of Hampstead Heath; to get rid of that impression it is necessary to suppress all ordinary sculptured monuments, and it is not likely that a place with so special a character and purpose would be desecrated by strayed revellers from the heath any more than is Hampstead churchyard.

My friend's proposal seems to me to strike a far loftier note than any of the schemes hitherto brought to my notice for a memorial of the war in London. Probably it will not be enthusiastically backed by architects and sculptors, for a plain wall with perhaps baroque gateways, and at the most a *tempietto* within for inscriptions, will seem to them no substitute for the bridges, and statues, and cloisters, and chapels, and other metropolitan improvements on which they hope to work. But the affair of the Whitehall cenotaph has shown that there are still many, very many, to whom a real memorial to their dead is a vital thing; and this the scheme I have mentioned seems to provide, both for those of to-day who think of some far-off grave, with which this place would be a link, and for those who come after us, to know that we were not ungrateful. And prosier minds may not be averse to saving the most lovely piece of country within ten miles of Charing Cross from the speculative builder.

THE EUMORFOPOULOS COLLECTION—VII

BY R. L. HOBSON

T'ANG POTTERY

IN the centre of row A, PLATE I, is a small pillow shaped like a book and, curiously enough, ornamented with a pattern which might have been tooled on a European book cover. It is of buff-white porcellaneous ware with mottled brown glaze on the sides, and the top is decorated with incised designs of similar style and technique to those of the dishes described in the last article¹. Blue, green, yellow and white glazes fill in the incised outlines, and the "mirror" design in the centre is set in a blue ground. Pottery and porcelain have long been used for pillow-making in China. Cool porcelain pillows are recommended in the hot weather, and examples dating from the last dynasty are not wanting in our collections. Older examples are mostly of pottery, and many have come from tombs, where they were used to support the corpse's neck. There

is a superstition which dates from the Sung dynasty, if not earlier, that porcelain pillows are "most efficacious in keeping the eyes clear and preserving the sight, so that even in old age fine writing can be read"².

Left of the pillow is a choice example of T'ang pottery. It is of light buff material washed with white slip. The form of the jar and cover is most satisfying in outline, and it is beautifully potted with the usual T'ang finish, a flat base with bevelled edge. The decoration introduces some new features, with its white reserves in a deep leaf-green glaze. The chevron band which zig-zags round the body has blue outlines broken by dabs of yellow, and the white plum-blossom reserves have their petals picked out with yellow. The main band of glazes ends as usual in a wavy line short of the base. This stencilled plum-blossom was evidently a favourite ornament at

¹ *Burlington Magazine*, Aug. 1919.

² T'ao Shuo. See Bushell, *Description of Chinese Pottery and Porcelain*, p. 122.

the time, and it is found on several other types of T'ang ware.

The graceful bottle beneath in row B illustrates another beautiful T'ang form with its symmetrical oval body and tall, slender neck. The ware is white and porcellanous, and is coated with a pale yellowish glaze streaked with green and brownish yellow. The base is flat. The shape itself has a special interest as resembling closely the type of bottle commonly seen in the hands of Bodhisattva in the 6th and 7th century stone carvings at Lung Mên and Lung Kan. At the other end of the same row is a shapely ewer of hard white ware whose mottled glaze—green and yellow on white—proclaims its T'ang date, though its general outline, high handle and pinched lip might well belong to the Italian renaissance. The body ornaments were stamped out in moulds and "luted" on in applied relief. They comprise a palmette and two rosette-like designs which appear on other well-established T'ang pieces, such as funerary urns and in the trappings of horses. The high handle has a double rib and studs, and ends harmlessly in a palmette instead of the snake or dragon head which one would expect from its general lines. The western, almost Hellenistic, influence which pervades this form is more clearly pronounced in the two-handled vase in the centre. Here we have lines which are quite Grecian and handles borrowed from the amphora. These handles, like those of the ewer, are double-ribbed and studded, but their lines are clearly derived from the classical serpent handles. Indeed, we have only to refer to one of the best known types of T'ang pottery, the funerary vase, to find the connecting link—two high, arched handles ending in serpent heads (quite distinct from those of the Chinese dragon) biting the rim. The base again is flat and the ware reddish with streaky glaze mottled with green, yellow and white. Under the base is the incised (and probably posthumous) mark of Ma Chên-shih.

The western influences (chiefly Hellenistic and Persian) so conspicuous on much of the T'ang pottery are an interesting study for which material is liberally provided by the Eumorfopoulos collection. The art of Western Asia at this time, especially that which came directly under Byzantine influence, was still deeply tinged with Hellenistic feeling, and it is easy to see how the Chinese T'ang pottery acquired this peculiar strain at a time when intercourse between East and West was uninterrupted. Witness the T'ang pottery found on the 9th-century site of Samarra³ and the oft-quoted temple treasures of Nara. These latter, though deposited in Japan, were collected almost entirely in China during the 8th century, and they include objects of Byzantine,

Persian and Sassanian workmanship, besides Chinese works obviously based on foreign productions of similar origin.

In later dynasties Chinese art became crystallised, and though the Chinese were always prepared to cater for foreign trade and foreign tastes, and consequently were in a certain degree susceptible to the reflex action of foreign influences, at no time were their productions so frankly foreign in feeling as in the T'ang dynasty. Indeed, to those who are only familiar with the characteristic workmanship of later periods much of the T'ang pottery is scarcely recognisable as Chinese.

No discussion of these western traits in T'ang pottery would be complete without reference to the three remarkable pilgrim-bottles illustrated on PLATE II. They were described at length five years ago by Mr. Hamilton Bell⁴, and I shall confine my remarks here to what is necessary to explain the illustration. The neckless flask [D] is of soft buff-white T'ang ware with deep golden brown glaze; its fellow is of red ware with thick brown glaze which seems to have boiled over in places in an olive brown scum; the third, in the row above, is of red ware with iridescent green glaze of Han type. In each case the ornament is moulded in relief. The handles on two of the flasks have foliate ends, and on the third they take the form of rabbits. The shape of these bottles conforms to the immemorial type of "pilgrim's bottle" which has been common for centuries in Europe and still survives in army equipment—a flat flask with loops for suspension. Being admirably suited for its purpose, it has varied little. Just such a flask is seen suspended from the load of a T'ang pottery camel illustrated in a previous article⁵, in shape closely resembling the centrepiece of row A, and apparently decorated with a relief design in a sunk panel. All three examples have the common feature of a running scroll suggesting more or less exactly a vine-stock, such as is seen on T'ang metal mirrors. The Hellenistic origin of this design is emphasised in D by dancing and piping figures which have an almost exact counterpart in Græco-Roman pottery.

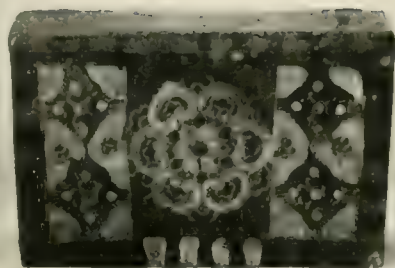
A pottery bottle in the British Museum is similarly decorated in relief with figures of Silenus and a mænad in grape vines. It is described as Italian, about 200 B.C. Another comes from Cnidus. French and American museums supply cognate specimens, some attributed to early Christian times.

On one of our flasks the Chinese potter has supplanted the Hellenistic denizens of the vine scroll by creatures of native growth, the phoenix

³ Ref. last article, *Burlington Magazine*, Aug. 1919.

⁴ "T'ang Pottery and its Late Classic Affinities", *Burlington Magazine*, Oct. 1914.

⁵ *Ibid.*, July 1919, p. 24.



A

10½" high

8" long

11½" high



B

9½" high

8½" high

10½" high

Plate I. Tang pottery with coloured glazes from the George Eumorfopoulos Collection. A—Covered jar with stencilled plum blossoms, pillows with incised patterns and ewer with reliefs. B—Bottle, amphora and ewer with applied reliefs



C

4 $\frac{3}{4}$ " high



6 $\frac{1}{2}$ " high



4 $\frac{1}{4}$ " high



D

8 $\frac{3}{4}$ " high



E

9" high

Plate II. T'ang pottery with green or brown glazes from the George Eumorfopoulos Collection. C—Incense vase moulded with dragon in flowers: pilgrim bottle with Hellenistic ornament: wine-pot with incised design. D—Pilgrim bottle with Hellenistic ornament. E—Another with dragon and phoenix in vine scrolls.

on one side and the dragon on the other; and in the tripod incense vase in row C we pass for a moment into a purely Chinese atmosphere. Here we have a similar red ware with white slip dressings and a Han-like green glaze. The decoration, too, is similar in technique to that of the flasks, a dragon and floral designs moulded in relief; but the foliage is no longer the vine scroll, and the dragon meanders through typical Chinese flowers.

In the ewer on PLATE I, row A, the classical influence is a mere reminiscence. The handle is no longer a serpent but a real dragon of the archaic Chinese type and the horned dragon head which forms the spout is equally Chinese. The hill and wave reliefs on the shoulder recall the covers of the Han hill-jar and hill-censer, though the curious cornucopia-like ornament below is not as easily explained. Can it be another classical intrusion? or is it merely a new form of the ubiquitous fungus design? For the rest this vase is of hard porcellaneous ware with

flat bevelled base and motley brownish yellow glaze.

The little pear-shaped wine pot on PLATE II shows that the incised decoration named by the Italians *graffiato* was familiar to the T'ang potter. This vessel is of reddish clay and appears to have had a white slip covering under its green glaze. The design boldly incised consists of a fine foliage scroll on the body and a band of "leaf and tongue" ornament on the shoulder, the latter one of those Hellenistic touches which we have learned to expect in T'ang designs.

After the T'ang period the Hellenistic influence seems to have vanished from Chinese pottery. It is, however, still noticeable in the Korean wares of the Koryu period which corresponds to the Chinese Sung and Yüan dynasties; and for this reason among others it seems certain that the Korean potters borrowed largely from the T'ang Chinese. Indeed they preserved the T'ang traditions long after they had been abandoned in China itself.

SOME ENAMELS OF THE SCHOOL OF GODEFROID DE CLAIRE—V*

BY H. P. MITCHELL

THE previous article was devoted to the Henry of Blois plaques in the British Museum, and the conclusion was arrived at that they, and the series of five plaques described in article III, were executed by Godefroid, probably in England, about 1160-65. The artistic importance of these pieces, produced at the summit of our artist's career, is such that no excuse is needed for developing the argument a little further. In PLATE XI the head of Bishop Henry of Blois is shown with that of Alexander from the Llangattock plaque (both enlarged about one and a half times actual size), and inscriptions from both for comparison. These heads are pure photographic enlargements, untouched except for the removal of an accidental mark on the bishop's cheek. I think further argument is hardly required to support the view that they are the work of the same hand. The treatment of the eye, the aquiline nose, the delicately drawn mouth, and the cheek with sinuous outlining of the cheekbone is practically identical in both. The head of the bishop is more fully and more carefully treated, as befits its larger scale. It is a remarkably beautiful piece of drawing with the graver on copper, the engraved lines filled in with blue enamel, and as a work of a date positively not later than 1171 it has considerable interest as a

document of art. Its historical interest as a portrait of Bishop Henry ("Henricus vivus in aere"), done in his life-time by an artist whom we know to have been the personal friend of prelates, is assuredly not less. Here we have one of the foremost characters in English history at a critical period; the patron of art whose splendid gifts were lavished on the cathedral of his diocese of Winchester, and who there and elsewhere was a great builder; the brother of King Stephen, whose wealth discharged the debts of the abbey of Clugny where he had taken his vows; the statesman who as papal legate for four years directed the ecclesiastical affairs of England, and who, when no longer legate, still took a leading part in the turbulent politics of the reigns of Stephen and Henry II; the friend of Becket who "at last, humble, religious, and saintly, as became a Clugniac monk", gave the whole of his possessions away and died a poor man. Of his splendid gifts, his foundation of S. Cross Hospital at Winchester, with its noble church, still exists. The remarkable Winchester psalter at the British Museum, Cottonian MS., Nero, C, IV¹, and the great three-volume vulgate still at Winchester, were doubtless produced under his auspices. But the vestments, the hangings, the reliquaries, the jewelled gold and silver crosses of which we read, we can only

* Previous articles of this series: I, vol. XXXIV, p. 85; II, p. 165; III, vol. XXXV, p. 31; IV, p. 92.

¹ Reproductions in G. F. Warner, *Illuminated MSS.*, pl. 12; J. A. Herbert, *Schools of Illumination*, part II, pl. 2; Brit. Mus., *Reproductions of Illuminated MSS.*, III, pl. VII-IX.

conjure up in our mind's eye. Of the gifts he made outside his own cathedral a coloured drawing, apparently by Matthew Paris, preserves the design of one—a magnificent ring given by him to S. Alban's Abbey². Nor was he above resorting to a stratagem to further his ideas of reform. In order to put an end to the use of pewter chalices, he levied a toll of silver chalices on his clergy, which he thereupon blessed and returned to them with a characteristic reproof³.

To return to the enamels, PLATE XI shows a sufficient section of the inscription on the Henry of Blois plaques for comparison with inscriptions on the British Museum cross attributed to Godefroid earlier in his career⁴. The same style of lettering is apparent in both, only the altered spacing and change of Es from round to square (both varieties occur on each, however) marking the lapse of time between the two. A still earlier stage is seen on the Stavelot triptych⁵. The examples on PLATE XI show, in the varieties of H, E, X and M, that the artist was not slavishly bound to a single type of letter, but the identity of style is unmistakable.

The question of the position originally occupied by the enamels deserves further consideration. The sanctity attaching to the shrine of a saint offers some difficulty, perhaps, in accepting the view that they may have decorated the pedestal of S. Swithun's shrine at Winchester. No doubt it revolts our ideas of fitness that the structure on which the shrine of a saint rested should be used to record the munificence of the donor of the work. Yet this is precisely what was done at Durham, where the lower part, apparently of the pedestal, of the Venerable Bede's shrine bore an inscription recording that it was given by Bishop Hugh Pudsey (the nephew of Bishop Henry of Blois) and executed by one Peter. A further inscription recorded its removal from its original position by Richard of Barnard Castle⁶. Equally strange to our notions is the inscription, of which part is still visible, on the very cornice of the pedestal of S. Edward's shrine at Westminster, recording that it was made in the year 1270 at King Henry's order, by Peter, a Roman citizen⁷. Even the shrine itself was not always exempt from such a use. The shrine of S. Maurinus, now in the

church of S. Mary in the Schnurgasse at Cologne, has on its border a sketch of the craftsman-monk Frederick, who is supposed to have made it, and of Herlivus the prior of S. Pantaleon's Abbey, with the prayer "S. Ioh' ora p' me"⁸. It seems that our attitude is widely different from that of the Middle Ages in regard to questions of sanctity. It is impossible to imagine an altar-piece nowadays being used to record in conspicuous lettering the temporal possessions of a religious house. Yet this was done on Godefroid's altar-piece put up at Stavelot about the middle of the 12th century⁹. Still less would a present-day craftsman put a figure of himself, name and all, on the decoration of an altar, as was done in the 9th century¹⁰. In these ages of faith the moral idea seems to have so permeated the outlook on the world that, as we have seen, Giraldus Cambrensis could write, apparently in all seriousness, that Bishop Henry of Blois collected particulars of strange beasts and monsters (real or fabulous), regarding their abnormalities as indications of nobility of nature!¹¹ After this it may be more easily admitted that the plaques of enamelled designs in question may have decorated the pedestal of S. Swithun's shrine.

There is a question of another kind in the fact that they required for their display a wooden structure. Our knowledge of the kind of pedestal used for displaying shrines in the 12th century is limited. Sometimes they were included in the structure of the altar-piece, which obviously had a wooden foundation, as in the Stavelot example referred to above. Sometimes the shrine was put on a wooden beam above or beyond the altar¹². Where they stood in an open space the pedestal may sometimes have been of wood, though those which have come down to us (for the most part in fragments) are of stone or marble. These are of later date than the 12th century, however, and the same remark applies to Becket's shrine at Canterbury, shown in the 13th-century glass there as resting on an arcade of stone or marble. Possibly a screen or aumbry in the neighbourhood of the shrine, or a wooden canopy such as was sometimes provided to let up and down over the shrine itself¹³ offers a preferable alternative to the pedestal as a position for the enamels.

The plaque in the British Museum representing

² Col. facsimile in Matthew Paris, *Chronica Majora*, vi, *Addimenta*, ed. Luard (Rolls Series), frontispiece and p. 386. It is an immense gold ring, set with a large sapphire surrounded by four pearls alternating with four garnets, enriched with flowers and filigree-work. Henry's name was inscribed on the hoop. It weighed 34 denarii (pennyweights), and was worn by the abbot at great festivals.

³ See the sketch of his life and character by W. Hunt in the *Dictionary of National Biography*, and Giraldus Cambrensis, vii (*Vita S. Remigii*, cap. xxvii), ed. Dimock (Rolls Series).

⁴ Article II, p. 166, pl. v.

⁵ Article I, pl. iii, and art. II, p. vi.

⁶ Surtees Society, *Rites of Durham*, 1842, pp. 38, 39.

⁷ Quoted by J. C. Wall, *Shrines of English Saints*, p. 231.

⁸ v. Falke und Frauberger, *Deutsche Schmelzarbeiten des Mittelalters*, col. pl. xiii. (This work is referred to hereafter by the initials F. S.)

⁹ J. Helbig, *La Sculpture . . . au pays de Liège*, 2 ed., 1890, pl. xi, and p. 8; F. S., pl. 70.

¹⁰ Article IV, p. 101, note 14.

¹¹ Article IV, p. 102, note 19.

¹² Gervase, quoted by Wickham Legg and St. John Hope, *Inventories of Christchurch, Canterbury*, p. 36.

¹³ As at Durham, over the shrines of Cuthbert and Bede. The former had Christ in majesty painted on the east end and the Virgin and Child on the west. (*Rites of Durham*, as before, pp. 4, 38.)



HENRICVS

HENRICVS



ALEXANDER

ANGELVS AD CELVM RAPAT POST DONA
PRAXE BELLVM MOTVS VBI QVIESCE



Plate XI. Some enamels of the School of Godefroid de Claire. Above, heads (enlarged) from the Henry of Blois plaque and the Alexander plaque, with inscriptions. Below, *Samson carrying off the gates of Gaza*. Enamelled copper gilt (slightly reduced), late 12th century (British Museum). At the side, head of Samson (enlarged), and engraved heads on the corona by Wibert in the minster-church at Aix-la-Chapelle

Samson carrying off the gates of Gaza [PLATE XI]¹⁴ is one of the most highly finished products of the Mosan enamellers. The upper storey of the tower is mottled brown like dark jasper; the door openings are of pure intense lapis blue; the doors themselves of green shading to yellow. The outer robe of the figure is of lapis blue shading to white; the leggings turquoise blue of two shades cross-gartered with red and spotted with white. The extraordinarily fine quality of the enamelling is shown in nothing more strikingly than in the shading of the colours, which is achieved not by blending of tones, nor even by a broad graduation, but by an unusually narrow striping of the colours to produce a shaded effect. The stripes on Samson's robe, for instance, are perfectly defined, but so narrow and so nicely graduated that the effect is that of shaded colouring. The head is engraved with great delicacy, the lines of the engraving filled in with dark blue enamel. The copper plaque is thick and heavy, bordered with turquoise blue and white, the edge hollow-bevelled and finely beaded, and the whole finished with gilding of magnificent quality¹⁵.

Fine as is the workmanship of this piece, its artistic quality is even more remarkable. Not only is the delicacy of touch in the engraving noteworthy, but still more the pose of the head and the action of the figure. The head is differently proportioned and the face has a beauty of drawing unmatched in Godefroid's heads, and the command of movement in the figure is altogether beyond the somewhat wooden poses of Godefroid's work. There appears to me an affinity

¹⁴ From a photograph kindly provided by Sir C. H. Read. Shown also in F. S., fig. 27.

¹⁵ From the Franks Collection, 1883. Previously in the Octavius Morgan Collection. Special Loan Exhibition, South Kensington Museum, 1862, No. 1114. Height 4'3 in. (111 cm.), width 4'4 in. (112 cm.).

REVIEWS

JOHN THOMSON OF DUDDINGTON, Landscape Painter: His Life and Work, with some remarks on the practice, purpose and philosophy of Art; by R. W. NAPIER, F.R.S.A.; xxii + 567 pp., 30 illust.; (Oliver and Boyd) £1 11s. 6d. and £3 3s.

Mr. Napier's fine-looking volume is based largely upon the assumption that John Thomson of Duddington has been the victim of both inadequate attention and unjust treatment at the hands of critics. In this he appears to labour under a misapprehension which is best removed by the voluminous and largely recent "Bibliography" which he himself appends to his work. As a matter of fact, Thomson has not only been the subject of unvarying eulogy, and of much reproduction by engraving, for exactly one hundred years, but there has been of late a thorough revival of his reputation alike with biographers, collectors, and their satellites, the

between this plaque and the unenamelled work of Wibert on the late 12th-century copper or bronze corona at Aix-la-Chapelle. Making allowance for the difference of scale, and for the different purpose of work intended to be seen at a distance, there is a real similarity between the Samson and some of the engraved figures on the great corona¹⁶. Here we find the same facial type, even the same tufted treatment of the beard, and the same gift of posing the heads, as seen in PLATE XI, where an enlarged view of Samson's head is shown with some of Wibert's heads for comparison¹⁷. Moreover, a similar command of action and movement in the figures is found, and in decorative detail an identical rendering of masonry¹⁸. It is true the lettering of SANSON is quite different from the inscriptions on the corona, but the latter are designed on a larger scale and in a decorative style. The SANSON lettering is in any case somewhat different from Godefroid's in the formation of the S and N. We have already seen¹⁹ that there would be nothing surprising in the practice of enamelling by a craftsman working at another time in bronze or copper pure and simple, or silver, or iron. Much of Godefroid's own work has little or no enamelled decoration. The relation of Wibert to the artists of the Meuse is seen not only in the character of his drawing²⁰, but also in the gilded hollows which occur among the ornaments of his corona²¹, a feature already noted as one of the characteristics of the Mosan school.

¹⁶ Shown in actual prints from the engraved plaques in Bock, *Der Kronleuchter Kaisers Friedrich Barbarossa im Karolingischen Münster zu Aachen*, 1864.

¹⁷ From Bock, pl. 4 and 14.

¹⁸ Cf. Bock, pl. 2.

¹⁹ Article II, p. 166.

²⁰ Cf. F. S., p. 97 and fig. 35.

²¹ Bock, fig. 12, p. 31.

dealers. It should be said at once that anyone producing a fresh account of this great artist brings himself directly into competition with the noble monograph issued by Mr. William Baird in 1895. Therein appeared to be written all that need be written on the subject; and of the large amount of fresh matter introduced by Mr. Napier much cannot be considered as altogether relevant. Strictly speaking, for instance, we could spare more than a hundred pages of discourse upon the general ethics of painting, interesting as they are to the student of matters other than John Thomson. It reminds us somewhat of the advocate who, beginning his oration with a reference to Adam, was advised by a sarcastic judge to take the Flood instead as his *datum*. With our minds set only upon Thomson, we could spare, in fact, practically all of the first half of the book, down

to its 236th page, since this is all too essay-like, too dithyrambic, and too exclusively devoted to the now thread-bare suit of Thomson [amateur *versus* Thomson professional. Its primary effect upon this reviewer, as one himself engaged upon an art history, was to cause him to run to his MS. and eliminate half his adjectives! It is not until we arrive at the second and biographical portion of the volume that we get really to business. And here we would prefer to dispense with several lengthy anecdotes, both because they are *vieux jeu* to students of Thomson, and because all do not illuminate the hero with by any means a dignified light. That, for instance, concerning the "famous" riposte to Turner at the Royal Academy appears not only offensive but cruel to all who know the causes of the great artist's loneliness. In the same way it seems a pity to have given valuable space to illustrations which have appeared before. The art should not "be always to begin", as Sir Joshua remarked. The illustrations, however, are excellent, and point again to the enormous superiority of the half-tone process over the more captivating photogravure in preserving not only the values of a canvas, but its technique and impasto, which are so invaluable as identifications to the collector.

Finally, the *catalogue raisonné* which concludes the book, founded naturally upon the labours of predecessors, could not be expected to be complete, but might have been made more so. Within our knowledge, for instance, there is one house at least in London which shelters four fine examples of Thomson's painting. Possibly the only means of rendering such a catalogue definitive is by preliminary and public advertisement of its requirements. The catalogue of engraved works is complete with one exception. Mr. Napier might have accorded to the painter his humblest yet most significant calcographic honour, that of being selected to provide the frontispiece for Black's "Guide to Scotland" of the "'seventies". There are a few mistakes in the letterpress, of which "Sir Francis Calcott" for "Sir Augustus Calcott" is perhaps the most unnecessary. So much for fault-finding. We turn with more and much pleasure to welcome another and a splendid tribute to the memory of one of the greatest landscape-painters of our school. Mr. Napier dwells long, and rightly, both upon the eminence and the originality of John Thomson. The painter owed literally nothing to any predecessor north of the Tweed, and south of it only to one to whom all our school is in debt, to Richard Wilson. Mr. Napier says too little of Thomson's predecessors, thereby depriving himself of the most effective contrast at his disposal for "projecting" his hero. And of the painter's following, which was sparse enough, he makes no mention whatever of by far the most distinguished, the gifted

and unhappy John Ewbank, who plunged his star untimely into a sea of drink just seven years after Thomson had sunk into his honoured grave. In Scotland, Thomson was a pictorial revolutionary of the most basic kind. Whereas all his few forerunners in landscape, the Norries, Jacob More, William Anderson, Alexander Nasmyth, H. Irvine, and even to a large extent the gifted Runcimans, whereas all these had thought and worked in *line*, or in *arabesque* as the pedants call it, Thomson thought and worked in *colour* and pattern, an artistic differentiation as complete as that of the burin from the "rocker" of the mezzotinter. It was not only a difference, but an enormous advance, an advance from the painter to the artist.

It is true that with Thomson as with other great colourists, with Cotman, with Etty and Muller, his enthusiasm and real genius for colour overmastered his power, and even his solicitude for drawing. We cannot agree with Mr. Napier that the artist was a fine draughtsman. He was, on the contrary, often an exceedingly bad one, and never immaculate even in his most laboured works. If this was not from lack of training, as the biographer insists, it must then have been from natural incapacity. Mr. Napier displays such distress at any charge of "amateurism" against his *protégé*, that it is with some diffidence that we allege that very condition as being the head and front of all the minister's offendings, not only in drawing, but in the calamitous pigmental technique which has condemned half his pictures to ruin. "Painting", said Constable, "is a mechanical as well as an intellectual art". A man, however endowed, must learn it, its tools and its processes, as a cabinet-maker or an engineer learns the manipulation of gouges and turret-lathes. And Thomson, being bred a minister of a very rigorous cult, had had to deny himself that early drudgery of art, not necessarily academical, which is the only road to mastery of her. When free at last to follow his deep-seated inclination, he had to enter the arena like a recruit joining his regiment in the midst of a battle, ignorant of much practical detail which he had nevertheless to undertake forthwith. For John Thomson must at any cost produce pictures. They filled his head and oozed from his fingertips. Occupied as he was with such of the concerns of his ministry as he could not get rid of (*pace* Mr. Napier he appears to have got rid of all he could), occupied with the care of three families, with profuse hospitality, and a fair amount of fun and junketing, the number of works he made was nevertheless very large, larger than the produce of many a professional "wholtimer". It is certain now that he made too many, that he was beset with the amateur's prevailing vice, haste in ridding himself of one fancy, in

order to make room for the next. An inferior "Thomson" may be a poor, even a wretched thing. A fine one will suggest, but no more, the greatest triumphs of the art. If ever there existed an undeveloped master it was in the person of John Thomson. His eye and spirit were both attuned from boyhood to the grandest harmonies of nature. Not Rembrandt or Wilson possessed more than he an innate valuation of the darkness and light which respectively they ruled; nor did Turner excel the daring of vision which dwelt within the placid, pleasant eyes of the Scottish parson. Yet Thomson is nevertheless far below these three in the hegemony of landscape, from sheer lack of grounding. To dispute this is too much the object of Mr. Napier's fine work, which therefore betrays a defect of drawing of his own, the commonest defect of the monographist, that of limning his big man too big. "L".

A BRIEF CHRONOLOGY OF THE MUHAMMADAN MONUMENTS OF EGYPT TO A.D. 1517; by CAPT. K. A. C. CRESWELL, R.A.F.; Cairo (Imprimerie de l'Institut Français d'Archéologie Orientale).

Before the war transported Captain Creswell to Egypt, he was already known to readers of *The Burlington Magazine* by reason of his articles on the Persian dome, and to readers in the various art libraries in London for his wonderful card-index of references to Oriental art, on which he was engaged almost up to the time when he quitted civilian life. And having thus made this subject his hobby, and devoted years of spare time to his studies, he was fortunate enough to be sent to Cairo, of all places under the sun, and to be left undisturbed there through the remaining years of the war, free to carry on his researches without interruption. Few among us were so favourably placed. The army either marooned us in some desolate spot where every day was too long, or hustled us about like helpless parcels. But one may safely say that no soldier in the E.E.F. had either the previous knowledge or the perseverance to produce such a work as this new chronological catalogue of the Arab monuments of Egypt.

It is in itself a monument of sound and enduring archæological scholarship. The author's object is to provide an accurate date for each of the Arab buildings in Egypt, some 220 in number, prior to the Turkish conquest in 1517. The greater part of this long list consists of Cairo buildings, and references to the mosques of Rosetta, Alexandria and Mehalleh el-Kubra are practically nil, while only one at Damietta is catalogued. One is therefore left to assume that Captain Creswell attributes all these provincial examples to a period later than 1517, and thus disagrees with Saladin and other writers.

In most cases the treatment is strictly chronological. Thus on p. 53 he dismisses the interesting mosque of el-Guyuchy, on the Mokattam, with

five lines of quotation from various historians, though doubtless he could write five pages of descriptive matter if it suited his scheme. Occasionally, however, he departs from this Spartan ideal, and on p. 77 he so far forgets his habitual restraint as to speak of a "beautiful" cenotaph.

The paragraph devoted to each building is concluded with admirably complete references to published authorities, the bulk of these being naturally taken from the "Corpus" of M. van Berchem and from the "Comptes Rendus" of the Comité de Conservation des Monuments de l'Art Arabe, which form the basis for his own work. There is also a reference in each case to the index number on the excellent map published by the Comité.

But several buildings are included which do not appear on this map, and on pp. 52 and 49, *e.g.*, he is able to record discoveries of his own. His paragraphs on the walls, the aqueduct and the citadel of Cairo are examples of a fuller treatment, in which he includes more descriptive matter, and here his catalogue becomes almost discursive. His remarks on the influence of the Crusaders at the citadel, too, are interesting. Perhaps the best instance of his methods may be seen in his treatment of the Palace of the Emir Yushbak (pp. 98-100), and of the Sultaniya Mausoleum (pp. 128-9), both showing great care and thoroughness.

The book is concluded with very complete indices, and with a series of 38 plates, reproduced chiefly from the author's beautiful negatives, though doing scant justice to the clearness of the originals.

One is impressed, in reading this catalogue, by the wonderfully complete sequence of the mediæval buildings of Cairo, and by the accuracy with which more than half of them are dated by their builders, two points that Capt. Creswell emphasises in his preface.

His transliteration of Arabic is somewhat formidable, and the strings of proper names, bristling with accents, are bewildering to any but a profound scholar in that difficult language. However, this is a book for professors, not for amateurs or for babes. The author's glib use of architectural terms drives a mere architect, like the present reviewer, to a dictionary for enlightenment. And if any criticism of so abstruse a work may be permitted, the constant use of the first person singular becomes irritating. Such sentences as: "I do not hesitate to answer in the affirmative", and "I can only say that I agree", are hardly worthy of the scholarship displayed in research. So far as one can see without any very searching comparison, the catalogue is free from errors, whether on the part of author or printer. The title under the illustration on Plate IV. B, does not seem to agree with the reference on p. 58, and

on p. 63 the name of a Cairo architect is misspelt, obviously a printer's error. Otherwise no praise can be too high for the care that has evidently been taken in the revision of the proofs. M. S. B.

IVAN MEŠTROVIĆ: A MONOGRAPH; 68 collotype plates; ed. 750 copies; (Williams and Norgate) 42s. n.

This is the most important and comprehensive work on Meštrović that has yet appeared. The publishers are to be congratulated on their courageous effort and on the general excellence of the production: the photographers as well (Mr. Mutimer, Mr. Hoppé and Mr. Marjanović) on their section of the book. Besides the plates the text is "suitably embellished", as an earlier age of publishing would have said, with line drawings by various artists, among which an inadequate representation of the beautiful door of Traù Cathedral declines from the standard of the rest. The text, by several hands, is a monument of disinterested enthusiasm, particularly on the part of two of the authors, Dr. Čurčin and Mr. Ernest Collings, who here and elsewhere have expressed their deep admiration for the sculptor, not by words alone, but by hard, practical work on all occasions when organisation has been required. Dr. Čurčin contributes, besides copious and careful notes and tabulated lists of the artist's work and exhibitions, a pleasantly intimate narrative which is the only authoritative account of his great countryman's early career. Mr. Collings's

paper on "Meštrović in England" is supplemented by a useful bibliography, and he also provides some of the decorative drawings in the book. Other literary contents include a thoughtful essay by Mr. James Bone, who has done good service for the cause of Meštrović, essays by Professor Bogdan Popović and Mr. R. R. Seton Watson (an expert on Serbian matters), and a rhapsody by the Serbian poet, Count Ivo Vojnović. The book adds much to our understanding of the conditions under which Meštrović has developed, and of the passionate aspiration, the religion and patriotism which underlie his creations. The generous spirit of a monograph like this has little to do with cold criticism. I have indicated before [*Burlington Magazine*, June 1919] some reservations which colour my own view of Meštrović's genius, and need not dwell on them here. The illustrations show us many varying aspects of an astonishing personality, whose influence might well, if anything could, galvanise into something like life the commonplace of most of our contemporary sculpture. One would not, of course, wish for a slavish school of Meštrović in this country. The character of part of his inspiration must always remain foreign for us, but so far as his work depends on the apprehension of form for its own sake he should be a powerful factor in the regeneration which a few sculptors among us have struggled for.

R. S.

A MONTHLY CHRONICLE

HAROLD GILMAN.—The late Harold Gilman, whose memorial exhibition at the Leicester Galleries is one of the most important events of the opening season, was one of those rare painters who by slow and sure degrees was reaching towards a profound and personal self-expression of an artistic ideal. Self-realisation is the secret of great art.

In the present whirlpool of schools and ideas, when we see men turning from one form of expression to another, as by sudden conversion, it comes as a relief to find a steady purpose such as we feel is in the works of Gilman. Having absorbed the strong foundations of the vigorous French movements of the late 19th century he had come to his own when his early death cut short his valuable output.

In the memorial exhibition of his works we see his rise from his earlier more conventional expression to his final realisation. Through all his work we see the same spirit, an intense interest in life, as he develops through different techniques and increases his powers of feeling for colour and design. This gives his work great unity and impresses one with its demonstration of a vigorous and profound mind. We realise his acute vision and the spiritual emotion he conceived, through

light and colour and form, of the world around him. We are impressed, on seeing a collection of his works, by a beautiful harmony of an exquisite grey blue going towards a rich violet which seems to predominate through all his paintings. Colour was his great accomplishment, an extraordinary intimate research with a natural feeling for richness almost eastern.

In the history of British art, when time assigns to each one his place, Gilman will hold a higher one, we feel, than can be quite realised at present in the midst of the conflicting ideals of the day.

Besides the important place he held as an artist he also held one as a man of action in his untiring energy, as president of the London Group and as a moving spirit in other organisations, for the furtherance of the modern artistic movements.

CHARLES GINNER.

NINA HAMNETT.—The Eldar Gallery has got together a number of paintings and drawings of one of the most interesting of the younger generation of British artists. A drawing by Miss Hamnett was recently reproduced in *The Burlington Magazine*. At the present exhibition the artist is well represented by some of her latest work, both in landscape and portraiture. The landscapes are

remarkable by their power of penetrating beneath the appearance of things and giving the underlying structure, the essential architecture. The same power is seen in the portraits, where the artist, while still remaining within the limits of a very personal style, yet shows an astonishing tact in varying her treatment so as to express her insight into the different characters of her sitters.

W. B. PATERSON AND CARFAX AND CO., LTD.
EXHIBITION OF EARLY CHINESE ART.—The exhibition of early Chinese art in the gallery at 5 Old Bond Street is well worth a visit. It consists of pottery, bronzes and painting of the early dynasties, and contains many good examples of the classical periods of Chinese art. Pottery, which forms the larger part of the collection, is particularly well represented, and there are several beautiful pieces of mottled T'ang ware, a variety of Sung and Yüan glazes, including two rare specimens of Chün yao and a number of Sung whites and "hare's-furs". A series of archaic

LETTERS

A PORTRAIT OF PRINCESS DASHKOFF

SIR,—In the list of portraits of Princess Dashkoff embodied in an article contributed by Mr. Polovtsoff and myself to the June number of *The Burlington Magazine*, an error has crept in which would require correction. The original of Warren's engraving, referred to on page 245, is not in Mrs. Walker's possession in Oxford and its actual location is unknown. On the other hand, Mrs. Walker, who is a great grand niece of Princess Dashkoff's friend and companion, Miss Wilmott, the author of the *Memoirs*, is the fortunate possessor of the painting, from which Mayer made his engraving, reproduced repeatedly whenever a portrait of the princess was required. S. Diaghileff, who made Levitsky's portrait a subject of special study and research, reproduces the engraving in his monograph on that painter and says that the location of the original is unknown. The picture is signed and bears the date 1784. A comparison of the painting, with the engraving, reveals how completely Mayer failed to grasp the spirit or, indeed, the resemblance of Levitsky's original. Another portrait in Mrs. Walker's collection, a small oil sketch on parchment, represents the princess full-length in her early years, wearing the costume of the order of S. Catharine.

Yours faithfully,

V. CHAMBERS.

STAINED GLASS FROM COSTESSEY

SIR,—Mr. Vallance's article is most interesting, especially as it may throw some light on the Alice de Perrers mystery, now being discussed

bronzes, some of which have considerable interest, are happily placed with the Han pottery. There will naturally be some criticism of the dating of the exhibits, which tends as usual to claim the greatest possible age for doubtful pieces; and the intrusion of a few Japanese specimens will be remarked. But on the whole the quality is high and the exhibition is from the ceramic point of view the best of its kind which has been seen in London.

S. DUNSTAN'S.—In connection with S. Dunstan's Day Fund for the After-care of Blinded Soldiers and Sailors, a S. Dunstan's Academy is being formed, to which many well-known artists have generously contributed. The pictures and statuary will be exhibited at the Windsor Galleries, 54A Baker Street (entrance in Dorset Street), from 17 to 27 November. Sales will be effected privately. Admission to the exhibition will be by catalogue, which will be sold at a shilling each at the entrance. The offices of S. Dunstan's Day are at 306 Regent Street, W.1.

in the "Times Literary Supplement", for, to the best of my belief, this is the first time that the Perrers arms have occurred in the Eastern counties.

The only time I knew of their existence at all was when Sir Richard de Pererers of Leicester, occurs on the Nicolas Roll (1308-14) as bearing quarterly arg and sa a mullet sa—practically the same as those on the Costessey glass. He was, no doubt, the Sir Richard de Pereres afterwards Sheriff of Herts, who I consider to have been brother of Sir Robert de Perers of Holt the alleged grandfather of Alice. The interest of the present find is the occurrence of these arms in Norfolk or Suffolk (Costessey or Wingfield as the case may be), on shields which also refer to Chaucer, de la Pole, Plantagenet and Howard.

As Wm. de la Pole, who died 1415, married Alice Chaucer, and their son John de la Pole married Elizth Plantagenet, and was father of Edmund who was buried at Wingfield in 1512, the compilation of the coat must have been about this date.

We are, however, met with many difficulties. De la Pole one would have expected to find in the first quarter followed by Chaucer in the second and by Plantagenet in the third, though as Eliz. was not an heiress, the Royal Coat should not by right have been quartered at all. Why Howard is brought into both coats is a mystery, for I find no match between that family and the other. It is possible that during some reframing of the glass the quarters may have been misplaced, but the photograph shows no signs of this.

The real interest in the find is that the arms of Perrers, who were connected with Holt in Norfolk, are found in juxtaposition with the de la Poles and the Chaucers (who had much to do with that district and especially with Cawston Aylsham and Burgh) and with Howard and Norfolk.

We are almost sure that there never was a match between Perrers and either de la Pole or Howard, but it may be that one of the Perrers married a Chaucer and so brought Alice into the *entourage* of the Court.

As it stands, the arrangement of the shields form a very formidable stumbling-block to their being read rightly.

No. 1—with Howard quartering Plantagenet

AUCTIONS

LAIR-DUBREUIL, at the Galerie Georges Petit, on 27 Nov., will sell the collection of the late M. Henri Vian, consisting of modern pictures, water-colours, pastels and drawings. The collection includes 27 paintings by Albert Lebourg, several of Fantin-Latour's flower-pieces, and landscapes by Lebasque, Guillaume, Maufray and others. There are a small number of drawings, including a water-colour by Harpignies and one by Pissarro.

SOTHEBY, WILKINSON AND HODGE, at 34 and 35 New Bond Street, on 24 and 25 Nov., will sell Chinese paintings, Japanese colour prints and Japanese and Chinese books from private collections. The first day's sale (lots 1-142) comprises 120 Chinese wall pictures, mostly of the Ming and Ch'ing dynasties, by various artists, the attributions having been made by a Chinese art critic. A few lots, comprising *kakemono*, *chuan*, etc., including an album of pictures by Chinese artists of the T'ang dynasty, will also be sold on the first day.

The second day's sale consists of Japanese colour prints (framed), the property of Percy Furnivall (lots 143-269), and Japanese books from Lord Redesdale's collection (270-322), including some Chinese books with Japanese readings.

and de la Pole is inexplicable, for I can find no matches to justify it. While No. 2 is equally difficult to understand for Perrers quartering first Howard and then Chaucer, cannot be explained by what we know at present.

By the way, is it quite certain that the coat ascribed to Chaucer is right? The well-known arms of Thos. Chaucer, the putative son of the poet, were Per pale arg and gu a bend counter-changed. It is true that Burke gives for "Chaucer of Suffolk" Arg on a chief gu a lion of the field, but this implies the lion is on the chief itself and not over the whole shield as shown on the photograph.

Yours faithfully,
WALTER RYE.

SOTHEBY, WILKINSON AND HODGE, at 34 and 35 New Bond Street, on 28 Nov., will sell a collection of rare books from the library of Mr. Christie-Miller, of Britwell Court, Burnham, Bucks. The collection will be sold in 108 lots, and contains very many choice editions, mostly in black letter, several of which appear to be unique. It includes a copy of the first edition of Shakespeare's plays and several other early editions, also a volume in a contemporary binding containing the first edition of the sonnets, "Venus and Adonis" (4th edition), and Marlow's "Epigrammes and Elegies". Among other first editions of general interest may be mentioned Robert Burns's poems, Gray's "Elegy", Milton's poems and "Paradise Lost", and several of Spenser's works, including the "Shepheard's Calendar" (black letter) and part of the "Faerie Queene". There are a number of examples of Caxton's printing, including a copy of the first edition of his translation of "Reynard the Fox", and a volume bound in the original covers bearing the monogram W. C. The collection also includes the Heber collection of broadsides and ballads, comprising 88 pieces, mostly printed in black letter.

PUBLICATIONS RECEIVED

Publications cannot be included here unless they have been delivered before the 16th of the previous month. Prices must be stated. Publications not coming within the scope of this Magazine will not be acknowledged here unless the prices are stated.

Serial Publications will for the present be arranged here according to the ordinary periods of their publication, and only the latest number of foreign serials actually received will be entered, in order that foreign editors and publishers may learn which numbers of their publications have failed to arrive.

ALBERT BONNIERS, Förlag, Stockholm.

ROMDAHL (Axel L.). *Konsthistoria*; 263 pp., 174 illust., 12 kr.

J. M. DENT & SONS.

GARDNER (Charles). *William Blake: the Man*, 202 pp., 11 plates, 10s. 6d. n.

DIRECTION DU MOUVEMENT FUTURISTE, Milan.

MARINETTI (F. T.). *Le Théâtre futuriste synthétique* (pamphlet).

HACHETTE ET CIE, Paris.

MIGEON (Gaston). *Collection Paul Garnier Horloges et Montres, ivoire et plaquettes*. Musée du Louvre; 195 pp., 48 plates, 4 fr.

OLIVER AND BOYD.

NAPIER (Robert). *John Thomson of Duddingston, landscape painter*; xxii+368 pp., illust., £1 11s. 6d. n., edition de luxe, £3 3s.

OXFORD UNIVERSITY PRESS.

RIVOIRA (G. T.). *Moslem Architecture, its origins and development*, translated from the Italian by G. McN. Rushforth; xvii+383 pp., 340 plates, 42s. n.

HOLMES (C. J.). *Leonardo da Vinci. Fourth Annual Lecture on a Master Mind* (Henriette Hertz Trust); 28 pp., 2s. n.

PERIODICALS—WEEKLY.—American Art News—Architect—Country Life—Le Journal des Arts.

FORTNIGHTLY.—Der Kunstwanderer—Mercure de France, 511, CXXXV—Vell i Nou, 97, v.

MONTHLY.—The Bookplate Bulletin, 5, 1—Bulletin of the Metropolitan Museum of Art, 9, xiv—Colour—Drama—Fine Arts Trade Journal—Kokka—Oud-Holland 4, xxxii—Onze Kunst, 5-6—Rassegna d'Arte, 7-8, xix.

BI-MONTHLY.—Art in America, 6, vii—L'Arte, 3, xxii—Play-boy, 3, 1.

QUARTERLY.—Revue Historique de la Révolution Française, 35.

OCCASIONALLY.—Esope, organe de la Fédération des Arts des Lettres et des Sciences, No. 1.

TRADE LISTS.—Craddock and Barnard, 10 Dudley Road, Tunbridge Wells. *An illustrated catalogue of engravings and drawings*, No. 6, 48 pp.—N. V. Eisenloeffel's Kunsthandel Rokin 42, Amsterdam. *Catalogue d'eaux-fortes et de lithographies, 4^{me} partie de la collection*—The Merrymount Press, Boston. *Its aims, work and equipment*—Everard Meynell, The Serendipity Shop, 7 East Chapel Street, W.1. *Catalogue of rare books*—Mr. Murray's Quarterly List, 50A Albemarle Street, W.1.—Norstedts (Stockholm), Nyheter, Sept. 1919—R. W. P. de Vries, Amsterdam. *Catalogue descriptif des Eaux-fortes de Ph. Zilcken, mentionnant 633 pièces*, 103 pp.



*St. Paul by the St. Cecilia Master
in the possession of Mr. S. Bourgeois*

A GREAT CONTEMPORARY OF GIOTTO—I

BY OSVALD SIRÉN



SEVERAL years ago, when the Palazzo Davanzati first was opened to public view, it contained a number of interesting trecento pictures. They served as a fitting decoration for some of the large rooms, which had been restored to their original simplicity, and offered some fresh material for students of early Florentine art. Consequently I took at that time notes of some of the best pictures in the newly opened palace, and now, looking through my old notebook, I find among other items the following memorandum: "Palazzo Davanzati; Sala grande, large picture of S. Paul standing full length; probably by the S. Cecilia-Master; reminding of S. Peter in San Simone".

The picture impressed me very much at the time, although it was rather dark and covered with ages of dust. Such details as the kneeling figures on the predella were hardly visible, if I remember aright. The picture was subsequently taken to New York and sold, together with a good many other treasures from the same palace, at the American Art Association (1916) without any definite attribution. It was acquired by the Bourgeois Gallery, and when I saw it again in New York in the spring of 1917 it had been very successfully cleaned. It appeared more imposing and majestic than ever—a rare masterpiece of trecento painting—in its original splendour, the painting being faultlessly preserved under the old layers of dirt. The colours had come out beautifully; the carmine mantle and the pale green garment of the saint, the dark blue book with yellow edges; and below the feet of the saint there had appeared a row of kneeling donors painted in bright blue, cinnabar red, green and mauve colours. Furthermore, on the frame of the picture was discovered part of an old inscription which reads as follows: "ESPLETUM FUIT H(OC) OPUS (ANN)O DI MCCCXXXIII MED . . ."

However pure and luminous the colouristic effect of the picture may be, it is not the decisive element in the first impression of this figure, which is represented in over natural-size. Still more important is the perfect balance and unity of the whole design. The apostle stands full front with raised sword; the proportions are rather elongated, the contours almost parallel. The well-unified vertical rhythm is enhanced by the shape of the tall and narrow panel which ends in a pointed triangle. All the leading lines are straight, contributing to an impression of solemn severity. The composition is eminently architectonic, almost like a tower or a pillar; the figure is structural in the true æsthetic sense of the

word. One feels the strong and powerful body under the tightly-fitting garment, and the mantle that falls down from the left shoulder, covering the arm and the lower part of the body, is draped in broad synthetic folds, so as to emphasise the plastic quality of the figure. Evidently this is the work of a master who has been in close contact with Giotto's art at the period of its highest development, such as it appears, for instance, in the Capella Bardi in Santa Croce, yet at the same time seeking a more purely pictorial presentation of cubic form than we find in Giotto's works. Giotto was a sculptor as well as a painter, and devoted his genius pre-eminently to the plastic rendering of form (whether in painting or sculpture); this painter evidently takes much pains in modelling the figure as if standing free in space, well rounded, almost with a suggestion of tonal atmosphere. And this highly developed pictorial treatment is combined with a rhythmic design that lifts the figure to the level of great decorative art.

The donors who kneel below the feet of the large saint are arranged in two rows—the men on the one side, the women on the other side—forming a composition that has some likeness with a stone relief. On closer study one observes, however, also in this part, a most careful modelling and spacing of the small figures, a more refined pictorial treatment than in most Florentine pictures of the early 14th century.

Our original impression that the picture is stylistically closely related to the works of the so-called Cecilia-Master has been confirmed on a closer study of the painting. But it is evidently a later and maturer creation than any of this master's previously known works, therefore also more approaching Giotto's later paintings. The earlier works by this master are much further removed from Giotto's art, as may be noted, for instance, at a comparative study of the two masters' frescoes in the upper church of S. Francesco at Assisi, which probably were painted at the end of the 13th century.

The well-known picture in the Uffizi representing S. Cecilia and eight scenes from her life [PLATE II, B], from which the name of this anonymous master has been derived, is also a rather early work, and therefore hardly the most suitable for a stylistic comparison with the *S. Paul* picture. Fortunately, however, there are other works known by the same master which seem to fall in between the *Sta. Cecilia* and the *S. Paul* picture. Most prominent among these are two large panels in the church of Sta. Margherita a Montici, near Florence, the one representing a full-length Madonna

[PLATE III, D], the other the protective saint of the church and six scenes from her life [PLATE II, A]. Both pictures are in fairly good condition and stylistically closely related to the *Sta. Cecilia* picture. Less well preserved, but nevertheless quite characteristic of the master, are two other pictures in Florentine churches: a large enthroned *S. Peter* in San Simone [PLATE IV, E] (dated 1301) and the standing *S. Miniatus* [PLATE IV, F] with eight scenes from his life in San Miniato al Monte. Besides these pictures and the five frescoes in the upper church of San Francesco at Assisi, one or two small Madonnas may still be attributed to the master; we will return to them after having studied the already recognised works by the same artist.

Our illustrations make it superfluous to enter into a detailed comparison of the *S. Paul* with the two pictures in *Sta. Margherita a Montici*. The correspondence in design as well as in the types, the hands, the feet, and the drawing of the mantle-folds is rather striking. Very noticeable is the placing of the central figure, which in all the compositions by this master (excepting the Madonnas) is turned full front, creating an impression of solemnity and decorative equipoise. The *S. Miniatus* and the *Sta. Margherita* pictures are in this respect most similar to the *S. Paul*. The mode of draping is also essentially the same in all these pictures; the mantle being kept together under the arm, which is bent forward, and falling down from this point in broad, slightly curving folds, which soften the rigidity of the strictly vertical contours. The proportions of the figures are rather elongated, the oval of the faces very long, the nose straight and the eyes sharply defined with small black pupils standing out against the white eye-globe, the expression of the eyes being almost penetrating. In the drawing of the hands one notices particularly the long thumb, which is widely separated from the other fingers, and when the feet are visible, as in the pictures of *S. Paul* and the enthroned *S. Peter*, the square and heavy shape of the toes is very striking. Unfortunately *S. Miniatus* has got slippers painted on by some uncompromising restorer, who evidently did not like the somewhat clumsy feet. All these peculiarities of design and composition may be observed in most of the master's works and they are indeed well developed in the *S. Paul* picture, which marks the culmination of his artistic evolution.

More important, however, than such morphological details and mannerisms of style is the method of modelling and spacing. The master stands quite supreme among early Florentine trecento painters in his pictorial treatment of form and in his endeavour to make the figures appear free in space with full bodily volume. When the figures are seated, as for instance the *S. Peter*

or the Madonnas, they are placed on large thrones with projecting side parts, which are drawn with perspective foreshortening, so as to add depth to the thrones, which mostly are raised on a few steps. No other master of the early 14th century paid so much attention to the spatial problems as this artist, who particularly in this respect must have exercised a great influence on later painters such as Bernardo Daddi.

This faculty for constructing tridimensional space by means of architectural elements and accessories becomes still more evident in the small illustrative scenes, which in some of the large altarpieces are arranged on both sides of the central saint. Here the buildings and rocks are most successfully used as settings for the stage on which the small figures appear, the proportion between the two elements of composition being much more natural than is usual in trecento art. If we study for instance the eight small scenes from the life of *S. Cecilia* [PLATE II, B], which are arranged in double rows on both sides of the central figure in the Uffizi picture, we are impressed by the spaciousness of the interiors and the supple mobility of the small figures. The painter knows how to combine a certain amount of realistic details with a highly imaginative conception, and although it is the latter faculty which gives artistic distinction to his composition, it cannot be denied that his accurate presentation of architectural elements adds to the fascination of his works. Particularly interesting are those scenes where the figures appear in interiors—lofty halls and chapels—as for instance the *Marriage Feast* and the second scene, where *S. Cecilia* persuades her husband, *Valerian*, to respect her vows of chastity, or *S. Urban* baptising *Valerian* in the romanesque chapel. In all these compositions the master has actually represented interiors where the slender and delicate figures have plenty of room to act and to move. The buildings must of course not be taken as accurate representations of real structures (nobody should expect imitative representation in the works of a great primitive artist), but they are remarkably well proportioned and admirably suited as decorative settings for the very agile and characteristic actors. The figures are organically blended with the settings; both elements reveal the painter's predilection for attenuated proportions; the bodies are excessively slender and elongated, the heads small, the hands frail, and the whole appearance of the figures very elegant. They could well take their place in fashionable interiors in Empire-style, such as we know from paintings by Boilly and other masters of the early 19th century.

The same general characteristics as in these small stories from the life of *S. Cecilia* may also be observed in the illustrations from the life of *S. Margaret*, although the latter mostly are of a



A—Sta. Margarita, and scenes from her life, by the S. Cecilia-Master. (Ch. Sta. Margarita, Montieri)



B—Sta. Cecilia, and eight scenes from her life, by the S. Cecilia-Master. (Uffizi Gallery, Florence)



C—*Madonna*, by the S. Cecilia-Master. (M. Alphonse Kann)



D - *Madonna*, by the S. Cecilia-Master. (Ch. Sta. Margarita, Montici)

more gruesome kind; four of them represent scenes from her martyrdom: the two others, S. Margaret's meeting with the governor of Antioch, and her refusal of his marriage proposal. The figures are just as supple and elegant as in the S. Cecilia illustrations, and their dramatic mobility is perhaps still more striking than in the previous picture.

The master's unusual capacity for spirited psychological characterisation and for imaginative illustration appears also strikingly in the frescoes which he painted in the upper Church of S. Francesco in Assisi. As we have tried to show in our book "Giotto and some of his Followers", the S. Cecilia-Master painted the first fresco in the S. Francis series, representing the youthful saint honoured by a man who spreads out his cloak before him in the market place of Assisi, and the four last scenes in the same series, representing some miracles performed by S. Francis after his death. These five pictures in Assisi are quite different from the rest of the S. Francis frescoes in the same church, the figures being more slender and elongated and the compositions more spacious than in the other paintings.

In the first picture the six figures here presented are divided into two corresponding groups, with an open space between them; there is no crowding, on the contrary there is plenty of space; S. Francis is really moving hurriedly forward; in the middle background stands Assisi's well-known Minerva temple, its open colonnade adding depth to the picture. The tall mediæval palaces on both sides also convey the impression of actual structures, that is to say, tridimensional volumes. The figures and buildings combine organically to create the impression of an actual event, and the occasion portrayed by the kneeling man, who spreads out his cloak, and the youthful saint, who steps forward, is given with a clear eye for dramatic expression.

The elongated proportions of the figures, their small heads and elegant hands and feet, lively gestures, graceful moving, all combined, give them the evident stamp which most closely reminds us of the figures in the small illustrative scenes in the S. Cecilia picture. The four last frescoes in Assisi represent (1) *the apparition of S. Francis after his death to Pope Gregory IX*; (2) *S. Francis healing a follower of his who had been mortally wounded* [PLATE V, H]; (3) *S. Francis, who recalls to life a woman who had forgotten to confess a sin before death* [PLATE V, G]; (4) *S. Francis liberating Pietro d'Assisi from the prison*. All these miraculous incidents are told with a remarkable power of characterisation and without the slightest hesitation in front of problems of movement and scenic arrangement. Look, for instance, at the representation of S. Francis's visit to the patient who had been given up by the

physician; the import of the motive is strikingly brought out in two groups; the saint and the angels by the sick-bed and the physician, who evidently gives the questioning women to understand that he can no longer do anything. In the representation of the confession of the woman raised from the dead by the intervention of S. Francis the artist has most successfully hit off the fat confessor who lends his ear to the woman, and at the same time gives a lively portrayal of the amazement of the spectators. In both cases he has painted high and lofty rooms as stages for the event, arranging the figures in opposite groups which balance each other and serve to emphasise the main incident.

These fresco compositions seem to be the work of an artist who in some respect appears less primitive than the other men who have painted in the same church; he has a fuller command of pictorial means of representation and a better understanding of spatial arrangement than the other painters. Such faculties are naturally combined with a marked inclination for novelistic illustration, but nothing would be more unjust than to praise the master simply because of his unusually entertaining qualities as an illustrator. His artistic importance does not depend on any literary qualities, nor on his suppleness in reproducing naturalistic details and movements; it is based on constructive decorative values. All his frescoes (and the panels as well) are constructed according to a definite scheme of linear and spatial rhythm. The compositions are dominated by a system of strongly accentuated vertical lines in which all the naturalistic details enter as eddies into a leading stream. This verticalism is indeed most noticeable in all his works, not only in the architectural motives, but also in the figures and accessories. It forms the backbone of his individual style. Maybe that this accentuation of the vertical lines stamps some of his compositions with a certain rigidity, but that is by no means destructive of the decorative beauty and unity, particularly when this verticalism serves as groundwork for the construction of space. The lines are pre-eminently limiting contours of spatial intervals arranged in rhythmic succession, thus forming the basic element of the purely artistic expression. The consecutive intervals of space limited and balanced by a system of vertical lines are, so to speak, the warp and the woof in the decorative art of this master. Whatever he accomplished as an illustrator and a narrator of naturalistic incidents becomes of lesser importance in comparison with his individual power and originality as a designer of great decorative compositions.

Anyone familiar with Florentine art from the first half of the 14th century cannot help noticing that the painter here under discussion detaches

himself to a considerable extent from the common trend of Florentine painting. This may, of course, be mainly due to his individual genius, but at the same time it seems likely that he has been in close contact with other currents of artistic development than those which were centred in Giotto's creations, and thus more easily found the solution of problems which Giotto and his immediate followers hardly approached. The essential differences of style between Giotto and the Cecilia-Master may be largely explained by the admission that Giotto remained attached to the traditions of Roman art which he had assimilated from Pietro Cavallini, while the Cecilia-Master received more decisive impulses from Sieneſe painting which largely formed the continuation of Byzantine principles of decoration. Giotto and his closest followers appear at their best in compositions of relief-like construction stamped by a quality of classic restraint and severity; the Sieneſe painters, on the other hand, like Duccio and Simone, find their inspiration in Byzantine illustrations, and know how to transmute the rigid Byzantine style into purely pictorial representations.

The Cecilia-Master may be said to stand half-way between these two leading currents in early trecento painting. He has certainly known most of Giotto's works and received some influence from them, but at some period in his career he must have been in close contact with the great Sieneſe masters, and accordingly modified his style. This becomes particularly evident in some of the small illustrative scenes at the sides of the main figure in the *Sta. Cecilia*, *S. Miniato*, and *Sta. Margherita* pictures; such scenes find their correspondence not with the works of early Florentine painters, but rather with the illustrative paintings by Duccio, Simone and Pietro Lorenzetti. We only need to recall such paintings as Simone's illustrations from the legend of S. Agostino Novello (S. Agostino, Siena) or Pietro Lorenzetti's S. Humilitas pictures, in order to realise how close the parallelism is between the *Sta. Cecilia*-Master and the leading Sieneſe painters of the same period. No doubt the Florentine painter worked for some time under similar influences as these Sieneſe masters, and assimilated the new impulses with whatever he had previously learned in different surroundings. This became possible because his artistic personality was in many ways congenial to that of Simone. Both may to some extent be called pupils of Duccio, though the Cecilia-Master never depended entirely on what he had received in Siena; it was to him merely a corollary element in his artistic evolution.¹

The best confirmation of the Cecilia-Master's close relation with Duccio is offered by a small Madonna picture belonging to M. Alphonse Kann in Paris [PLATE III, C]. In this picture, which evidently must be ascribed to our master, the Child is copied from Duccio's famous *Maesta* in the Opera del Duomo, in Siena. It seems as if Duccio's great altarpiece had made such an overwhelming impression on the Cecilia-Master that he for once gave up his own models and types in order to follow as closely as possible the great Sieneſe contemporary. The Virgin reveals also some influence from the same source, though less strikingly than the Child, while the accessory figures, the four angels and the four saints, who stand at the sides of the Madonna's throne, retain the characteristic types and proportions of our master. The picture should be compared with the larger Madonna in Sta. Margherita a Montici, the compositions being similar in their main lines. Particularly characteristic of the master are the angels (note their elongated types and large wings) and the treatment of the mantles in which the standing saints are draped. The construction and placing of the Madonna's throne, which is drawn in foreshortening, may also be quoted as an additional reason for the attribution of this picture to the Cecilia-Master.

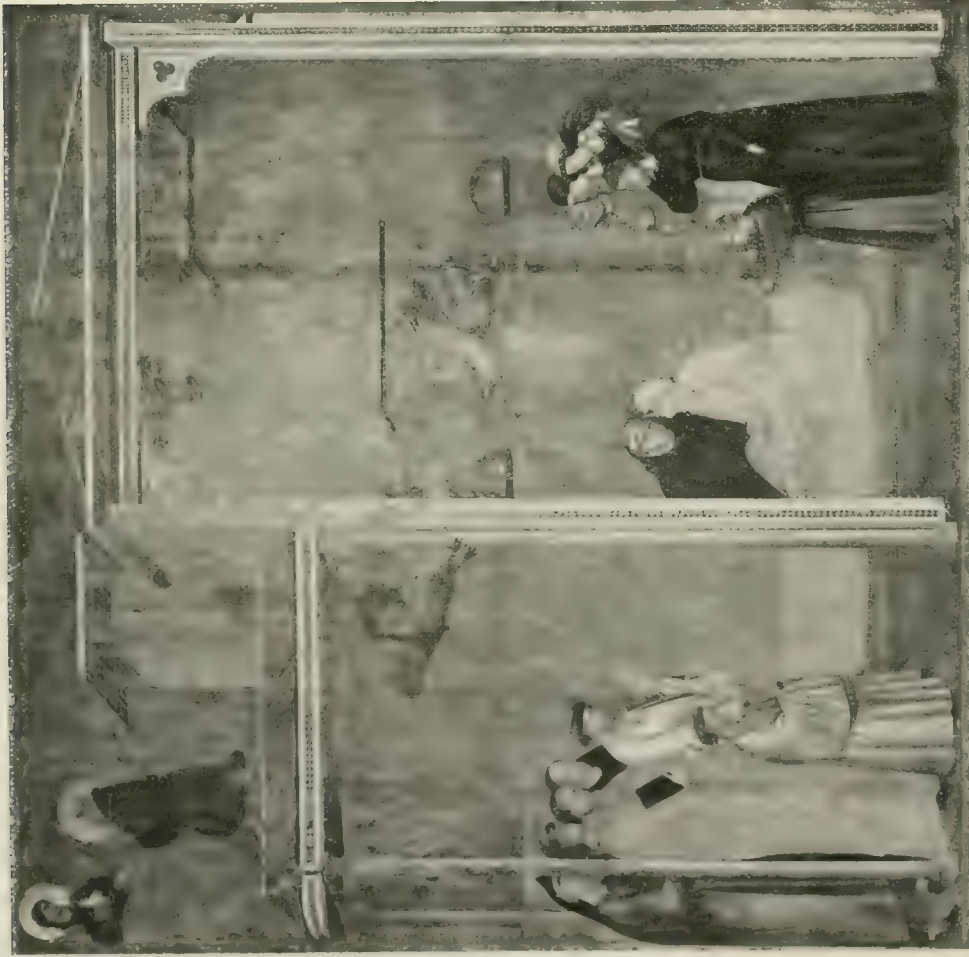
Judging from this small Madonna-picture's stylistic dependence on Duccio's *Maesta* (executed 1304-1311), it cannot be dated earlier than at the beginning of the second decade of the 14th century. This, then, would be the approximate time of the Cecilia-Master's direct contact with Sieneſe art. It is quite possible that the influence from Siena had reached him already at an earlier date, but as a whole it becomes more evident in his later works, that is to say, in the small Madonna in M. Kann's collection and in the large saint belonging to the Bourgeois Gallery. We have already pointed out that the general difference between this imposing figure and Giotto's conception of similar motives depends on the pictorial treatment of form and the spatial construction in the *S. Paul* picture. It is hardly necessary to add that these qualities may in part be explained by a renewed and direct influence from Siena. The *S. Paul* has, no doubt, in its general appearance, some likeness to Sieneſe pictures of the period, but it is nevertheless intrinsically Florentine, more architectonic and block-like than any single figure painted in Siena. It contains the essential characteristics of the Cecilia-Master's style in the most monumental form.



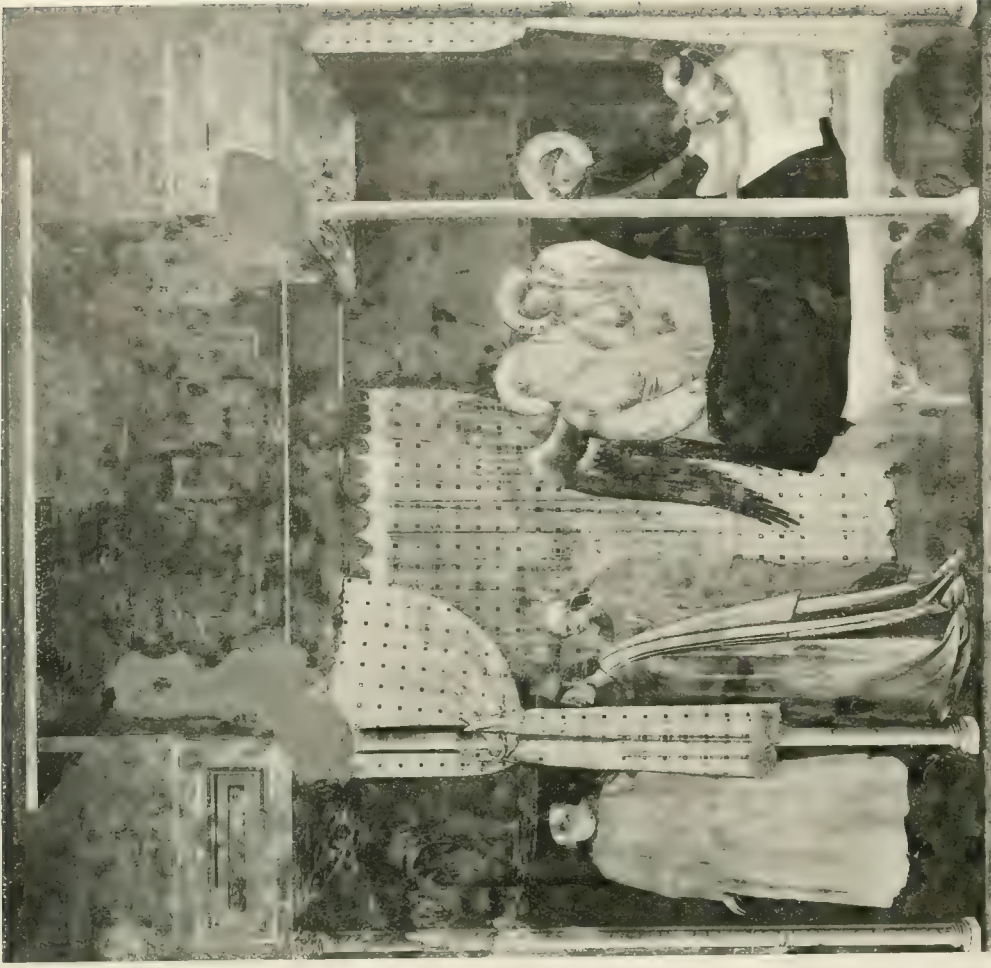
E—S. Peter, by the S. Cecilia-Master. (Ch. S. Simone, Florence)



F. S. Minutus, and eight scenes from *his life*, by the S. Cecilia-Master. (Ch. S. Minuto, Florence)



G—S. Francis resuscitating a woman, by the S. Cecilia-Master. (Ch. S. Francesco, Assisi)



H—S. Francis healing a mortally wounded man, by the S. Cecilia-Master. (Ch. S. Francesco, Assisi)

SULTAN SALÂH-ED DÎN'S WRITING-BOX IN THE NATIONAL MUSEUM OF ARAB ART, CAIRO

BY MRS. R. L. DEVONSHIRE

EVEN if there were no Museum of Egyptian Antiquities, and if no stupendous remains of the ancient Pharaohs were to be found anywhere near Cairo, yet should art pilgrims in numbers find their way to that city in order to view her wonderful treasures. No museum in the world offers a collection of mediæval Mohammedan art which can compare with its National Museum of Arab Art. It is still of recent date, having only been founded in 1881, by Franz Pasha, in the reign of the Khedive Tewfiq. The idea, however, had already occurred to Ismail Pasha in 1869, and it is heartbreaking to think of the precious masterpieces, now lost, which might have been saved if it had been carried out then. Only in 1903 was the Museum placed in the present premises, having until then been most unsuitably housed in a building erected for the purpose in the ruined courtyard of the grand Fatimite mosque of El Hâkim, and in itself constituting an absolute eyesore¹.

Until 1914 the Museum was administered by the late Max Herz Pasha, who was at the same time head architect of the Comité de Conservation des Monuments de l'Art Arabe; since then it has been under the care of Aly Bey Bahgat, an Egyptian scholar of world-wide renown, who has very greatly added to its treasures. His name is particularly associated with the wonderful collection of fragments produced by his systematic excavations of the ruins of Fostât, the city founded on the Nile bank by Amr Ibn el Aâs; these fragments, carefully examined and arranged and compared with descriptions and lists found in mediæval Arab chronicles, form a most valuable chapter both in the history of ceramics and in that of mediæval Egypt.

The collection of 14th-century enamelled glass lamps is better known, having been one of the first objects of Franz Pasha's care. Indeed, if he had done nothing else but rescue these beautiful things from the many dangers to which they were exposed, his name would deserve to be handed down to posterity. An idea of the value of the Cairo collection of enamelled glass lamps is given by the figures quoted by Professor Stanley Lane Poole in 1883. He says that five specimens are to be found in the British Museum, three at South Kensington, a very few in private collections, and about eighty in this museum. They have often been described and illustrated; many of them

showed the armorial badge of the Emir to whom they belonged, and the accompanying photograph of one of them is here for that purpose [PLATE, D].

Metalwork is also extremely well represented in the Arab Museum. This branch is very popular with collectors; metal objects are naturally less perishable than any others, and many comparatively small private collections contain specimens—dated, even, in some cases—of the wonderful work of mediæval Mesopotamian, Syrian and Egyptian artisans. Lane Poole² devotes to this important section of Eastern art a very interesting chapter in which he not only explains the technique used in the production of the silver and gold incrustations or inlay in brass, but enumerates the special features in design and manufacture which, in his opinion, distinguished each school from the others. He also describes several objects, such as ewers, perfume burners, bowls, tables, trays, candlesticks, etc., which are now to be found in English museums, where they can be studied at leisure by amateurs. Brassworkers of some merit still exist in Cairo, to say nothing of Jerusalem and especially Damascus, though their art has lately much suffered in style and taste owing to the demands put on them by military customers, who chose, and sometimes even supplied, the designs they desired. Such productions, made to order and in haste, bear, of course, no comparison with the artistic designs and finished technique of the masterpieces of the 14th century, admittedly the high-water mark of Arabic art.

Among the specimens of that period exhibited at the Cairo Museum, some of which, like the two stands (*Kursy*) of En Nâsser, are illustrated and described in most works dealing with the subject, one of the most interesting is a brass *escritoire* or writing-box which the museum acquired in March 1917 from M. Kyticas, the well-known dealer, for the sum of £É900. M. Kyticas states that he bought it in Greece a few years ago, when a fine collection was dispersed which had belonged to a Persian diplomat.

It is oblong in shape, 12½ in. long, 3¼ in. broad, and 3¼ in. deep, and is divided into compartments, not unlike the three undated specimens of similar writing-boxes to be found at the British Museum and attributed by Lane Poole to the second half of the 13th century. It is richly decorated in gold and silver inlay, every portion of the surface being elaborately worked, as may be seen from the accompanying illustrations. Indeed, the outside of the bottom panel, which could not be

¹ Unhappily this building is there still, and is now used for a school.

² *Art of the Saracens*, London 1883.

seen when the box stood on a table, presents some of the most finished designs, and the fact that most of the silver and gold inlay has disappeared only makes the technique more visible. The hinges and fastening of the lid are somewhat heavy, and opinions differ as to whether they are the original pieces; one of them has certainly been roughly repaired, but this does not prove that it was of more recent manufacture, though it is true that the design with which they are covered is not repeated anywhere in the rest of the *escritoire*. The decoration of this, though abundant, is severe and restrained in style and the tall *Naskhy* characters of which the principal inscriptions are composed are particularly well-proportioned. A Coranic *Kufic* inscription runs around the external sides of the lid, uninterrupted by the small medallions in key pattern which adorn the inside. Larger and very beautiful medallions occur in several places, some of which show heads of animals, birds or concentric inscriptions. These, like those on the outside of the box, consist of a glorification of the Sultan, with an enumeration of his titles, but his name only occurs in the border of what is perhaps the most charming panel of all, the inside of the lid [PLATE, B].

As the Sultan in question, El Mansûr Salâh-ed Din Mohammed, only reigned for two years (762-764 A.H., 1360-1362 A.D.), his name on the writing-box constitutes a sufficiently precise date. He was but a boy of fourteen, who had not known his father, Sultan El Hâgy Zeyn Ed Din El Muzaffer (a son of Mohammed Ibn Qalaûn and a brother of Sultan Hassan, founder of the celebrated mosque), massacred in the very year when El Mansûr Salâh-ed Din was born. The child was probably brought up at the court of his uncle Hassan, whom he succeeded when the latter was murdered in his turn. In 1362 he was deposed and imprisoned and his cousin Shaâban, a boy even younger than himself, was placed on the throne and remained there for the comparatively long period of fourteen years.

Of all the chroniclers of the time, Maqrizy³ alone gives young Salâh-ed Din the name of Mohammed, but his identity is corroborated by the existence of some gold coins, struck in his name in 764 A.H., of which a facsimile will be found in Marcel's "*Egypte Moderne*"⁴.

A luxurious writing-box like the above formed part of the personal effects of every Mameluke Sultan; it was kept in perfect order, the ink clear and well mixed, the sand for drying clean and fine and the reed-pens well trimmed. It also contained some starch paste with which secret communications were closed in the presence of the Sultan. The official in charge of the royal

inkstand, who held it while the potentate affixed his signature to documents, was called a *dawadâr* or inkstand-bearer. He was one of the most important Emirs of the Mameluke court, his office naturally giving him great influence and many opportunities. The beauty and workmanship of the royal writing-box exhibited at the Cairo Museum does not alone constitute the high interest of this object, which became, quite recently, the cause of a notable archæological discovery by a distinguished Egyptian scholar, Abd-el Hamid Bey Mustafa. Though many others have had the opportunity of seeing the young Sultan's beautiful *escritoire*, as well as several similar ones in various collections, Abd-el Hamid Bey was the first to observe that the outline of the interior, with its accessories, corresponded exactly with the so-called "hieroglyphic" sign which was to be found on the coats-of-arms of so many Mameluke Emirs and Sultans. The *blason* in question certainly offered some resemblance with a combination of the formula "Ra neb taoui", *i.e.*: "Sun, Master of both Lands", and Rogers Bey and Artin Yacoub Pasha, in their studies on Mameluke armorial bearings, made gallant attempts at an explanation of this incongruity. They were supported in this by no less an authority than Sir Gaston Maspero, who was, no doubt, like most Egyptologists, ever eager to find a survival of ancient Egyptian influences. The ingenious theory evolved by these learned men was that either some Coptic priests or some astrologer or mathematician attached to the person of a Mameluke Sultan had preserved a traditional superstition in favour of this sign, supposed to bring good fortune, and had imposed it not only on one but on many princes when they chose their *blason*. Though this hypothesis did not altogether satisfy several students, such as Gayet⁵, who found the fact "difficult to explain precisely", or perhaps Artin, who qualified this badge as the "*so-called* hieroglyphic sign", it was generally accepted for the lack of a better until the real explanation occurred to Abd-el Hamid Bey at the sight of our writing-box.

He refused to accept it, however, until he had thoroughly investigated the subject, and his communication to the Institut d'Egypte in Cairo on the 4th November 1918 was amply furnished⁶, in support of his contention, with proofs obtained through his unrivalled knowledge of mediæval writers. For instance, he found in Qalqashandy⁷ the following passage:

"It is the custom that every Emir, great or small, have a special badge (*renk*) in the form of a cup (*hanab*), an inkstand (*dawîya*), a lozenge

³ *Khutât*, Boulaq ed., p. 240

⁴ Paris, 1848, p. 174.

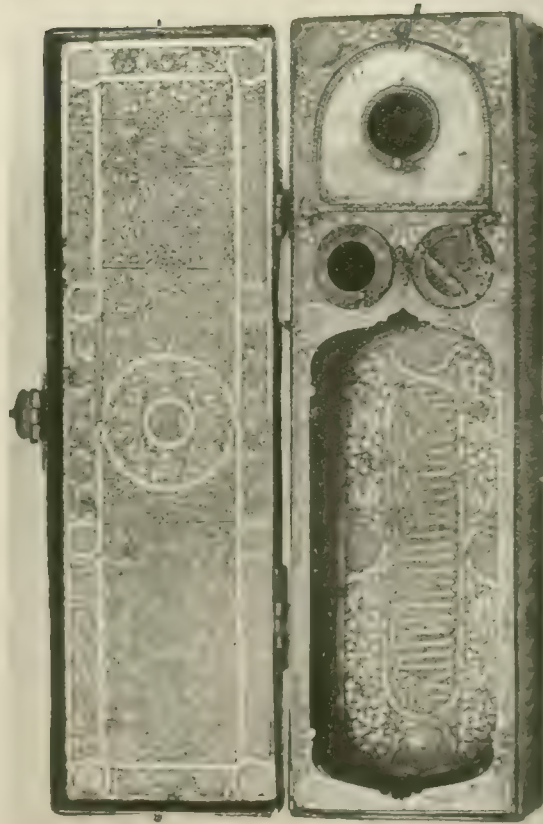
⁵ *L'Art Arabe*, p. 281.

⁶ This will appear before long in the *Bulletin* of the institute.

⁷ *Sobh el Asha*.



A—Back view



B—Open, showing arrangement of accessories

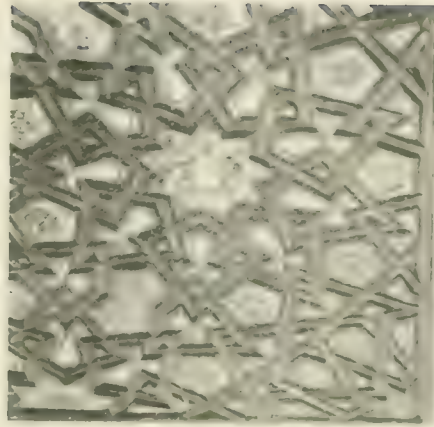


C—Seen from underneath

The writing box of Sultan Salah-ed Din Mohammed



D—Enamelled glass lamp bearing the coat of arms of the Emir Zoubayr of Cherкасy 845 a.h. 1441 a.d.



E—Panel of pulpit in the mosque of the Emir Zoubayr of Cherкасy, showing the so-called 'Cherкасy' style of arabesque. 845 a.h. 1441 a.d.

(*buqḍja*), a fleur-de-lys (*francisca*)* or some other design, on one or two fields, in different colours, according to his choice or preference".

This choice or preference was of course usually guided by the tastes and more often by the official position held at the Mameluke court by the Emir "great or small", and Abd-el Hamid Bey proceeded to examine in detail the biography of each functionary whose armorial bearings contained the "so-called hieroglyphic sign" and who could safely be identified. The result of these studies was that he produced at the Institut d'Égypte no fewer than twelve different *blasons* containing this sign, with a brief biography of their holders. Of these, five held the post of Majordomo, which naturally entailed much clerical work, accounts, etc.; one belonged to a Minister whose post (*Nâzir Diwân el Inshâ*) was practically that of a Secretary of State; one was a well-known writer and historian, the Sheykh el Ayny, and five were *dawadârs*. We may add to these examples, five of which were being published for the first time: firstly, the lamp illustrated herewith; it belonged to the Emir Qânibây el Djarkassy, who died in 866 A.H., after having fulfilled many offices at court, including that of Grand *Dawadâr* and who built a mosque in Cairo (now ruined), in 845 A.H. (1442 A.D.); secondly, a brass stand (*kursy*) now in the South Kensington Museum and described by Lane Poole⁹, noting that Lane Poole accepts Rogers Bey's explanation of the badge; at the same time, he translates the inscription which mentions the owner as "an Emir Dawadâr", thus furnishing one more support to Abd-el Hamid Bey's theory. It would seem by this time that this was quite irrefutable, but our learned scholar adds to all these documents a convincing exposition of the reasons why the Pharaonic hypothesis was quite contrary to the mentality of those

* A very interesting appellation, in view of the fact that it formed the royal badge of France.

⁹ *Art of the Saracens*, p. 233.

medieval Moslems that he has studied so thoroughly, and finally crowns the whole edifice by a detailed description of a Mameluke writing-box, found in the *Sobh El Asha* already quoted:

"The ink-pot should be in the shape of a curve, against two right angles; it should not be square, as the ink would thicken in the corners and deteriorate. . . . The sand-pot should occupy in the writing-box a place next to the writer and opposite to the starch-paste pot, between the ink and the rest of the writing-box. It is closed by a trellis to prevent coarse sand from coming in. . . . The starch-pot resembles the sand-pot in shape and in the position it occupies in the box, next to the lid; but it is not closed by a trellis".

In many cases the armorial badge contains a sixth sign, often like the "ink-pot", and it seems fair to suppose that this was intended for a receptacle for red ink or for some other ingredient or accessory¹⁰. The two bars with diagonal ends evidently represent the Arab reed-pens, with their oblique-cut points; in this they differ from the hieroglyph which they have been supposed to represent, and this difficulty had struck Rogers Bey, who owned himself unable to solve it.

If, in spite of the foregoing, the objection should be made that we do not know that the work of art which forms the subject of this article was indeed a writing-box, Abd-el Hamid Bey provides us with a last victorious argument. A second writing-box exhibited at the Cairo Museum in the same glass-case as the above, but deprived of its accessories and bearing no name or date, is decorated by an inscription in Arabic verse of which this is the translation:

"By the Unique and Eternal God, I implore him who writes by my means to trace no line which might deprive anyone of his bread".

¹⁰ As it would seem that the *blasons* showing six accessories to the *dawîya* are of a later date than the others, it may be that the fashion in writing-boxes had undergone a slight change since Qalqashandî's description; perhaps some day Abd-el Hamid Bey will be able to throw some light on this point.

TWO FRENCH ENAMELLED WATCHES BY H. P. MITCHELL

IN two admirable articles in the "Revue de l'Art"¹ M. Henri Clouzot has traced the history of the Tontin family of Châteaudun, the earliest of the painters in enamel of the school of Blois. His researches deal with Jean Tontin the elder (b. 1578, d. 1644); Henri (b. 1614, disappears after 1683); and Jean the younger (b. 1619). Of these, Jean the elder is recorded by the 17th-century critic, Félibien, to have discovered the process used by the Blois enamellers; Henri carried it to

a degree of accomplishment in portraits only rivalled in the same century by Petitot; Jean the younger seems to have almost equalled him in landscape subjects.

The method of the Blois enamellers is acutely characterised by M. Clouzot as painting *on* enamel in contradistinction to the Limoges method of painting *in* enamel. In the former the enamel colours are applied on a ground of white enamel in extremely light touches with a fine brush; in the latter they are applied, at any rate in the earlier period of the art, in a tangible relief, whether on a black or a white ground, and generally with the

spatula. The Blois enamellers worked on a gold base, admitting of a high temperature for firing; the Limoges artists used a copper base.

The portraits of Charles I (1636), at Amsterdam; of Louis XIV as a child and Anne of Austria (c. 1643), at Vienna; and most of the other known works of Henri Tontin, are illustrated by M. Clouzot, who regretfully closes his list with the remark, "Voilà tout ce qui nous est resté de l'œuvre d'Henry Tontin".

It seems probable that a watch-case in the Victoria and Albert Museum at South Kensington here illustrated [PLATE] may be added to the number. Here we have portraits of Louis XIII and Cardinal Richelieu, exquisitely executed in an identical manner, the enamels having precisely that somewhat dry and superficial quality noted by M. Clouzot² as due to the excessive hardness of the ground in the earlier works of the school. The portraits, done on the inside of the two covers, are in colour on a ground in each case stippled with purple. The outside of the covers is painted in colours of a lighter tone on a white ground. The subjects are the *Holy Family*, after Rubens's work now in the Prado Gallery at Madrid, evidently done from an engraving, since it is reversed; and the *Virgin and Child*, said to be after a painting by Pierre Mignard, who, however, was not born until 1612. The annular frame of the case is delicately decorated inside and out with the *Flight into Egypt* and other landscape and figure-subjects on a minute scale, and the dial in a similar manner with *Abraham receiving the Angels in disguise*. All of the enamels are, of course, on a gold base. The death of Cardinal Richelieu in 1642 gives a limit

of date for the work, which may reasonably be put about 1640. The movement of the watch is signed "Goullons A Paris".

The case containing the portraits of Louis XIV and Anne of Austria, at Vienna, also illustrated by M. Clouzot, is most delicately decorated with flowers in colour, "les fleurs les plus brillantes de son temps", on a white ground. It is interesting to compare with this work a group of flowers in a similar style in the interior of another watch-case in the Victoria and Albert Museum [PLATE]. The similarity of manner, including in both the dark spots and spurs in the open spaces of the design—very interesting survivals of the "peapod" decoration of the early years of the century—is sufficiently marked to lend a rather special interest to the external decoration of the same watch, also illustrated. Here the flowers are drawn *en camaïeu* in brownish pink on white with a black ground, all executed on a gold base in a splendidly effective method of combined champlevé and painted enamelling. The dial is decorated in the same manner. Surely it was something like this that Félibien had in mind when he remarked, as quoted by M. Clouzot³, "Après la mort du feu roi Louis XIII, il [Henri Tontin] fit pour la reine régente une boîte de montre d'or émaillée de figures blanches, sur un fond noir, beaucoup plus belle que tout ce que l'on voit sur le cuivre, qui n'est pas capable de souffrir le feu comme le fait l'or". If we substitute "flowers" for "figures" the description of the Queen Regent's watch-case enamelled by Henri Tontin might be justly applied to the example here shown. The movement is signed "Jacques Huon A Paris", and the work again evidently dates from within a few years of 1640.

² As before, vol. xxv, p. 39, note.

³ The same, vol. xxv, p. 40.

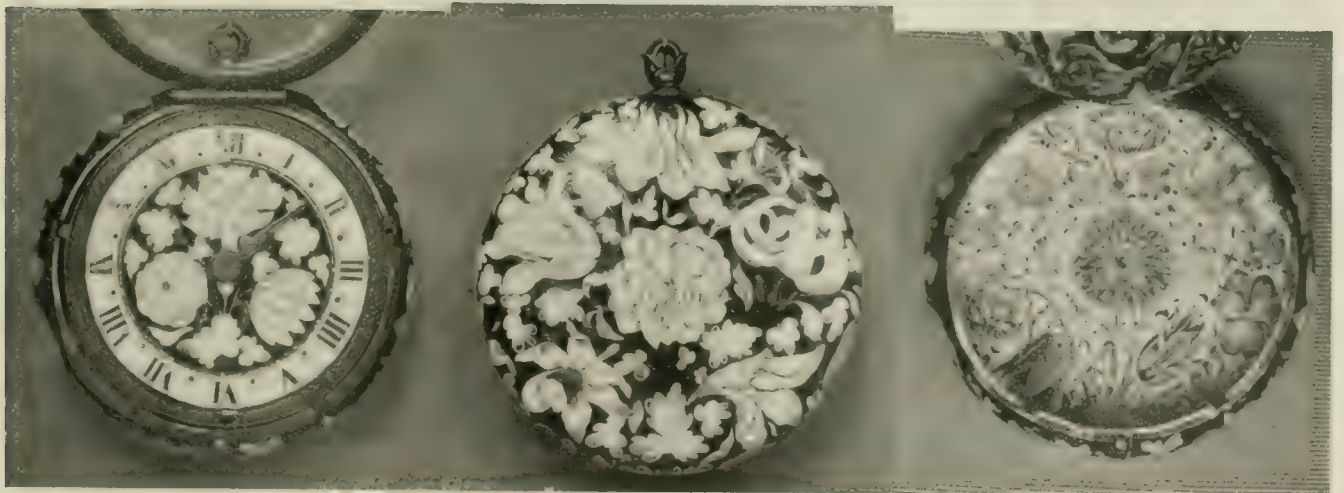
ANCIENT WALL-PAINTINGS COVENTRY BY PIERRE TURPIN

THE well-known list published some years ago by Mr. C. E. Keyser¹ remains the latest reference for the history of wall-painting in England. It includes the paintings still visible and also those which have been partly or entirely destroyed but have been described or recorded by previous writers. However, though the list is long and comprehensive it is now by no means exhaustive, for almost every important church, monastery and castle during mediæval times had its wall and woodwork decorated with more or

IN THE CHARTERHOUSE,

less elaborate and now historically interesting paintings. It is a great pity that so many have either been destroyed with the buildings themselves or with the plaster which covered the walls, or have been deliberately obscured by whitewash as was the custom not very long ago in well-intentioned circles. In fact, such paintings were the general rule in England as they were on the Continent of Europe, and their frequency in Warwickshire alone, a midland county relatively remote from foreign influence, shows their popularity among English builders. The list of interesting mediæval buildings drawn up by Bloxham comprises some 80 examples, many of them mere ruins, such as Kenilworth Priory and

¹ V. and A. Museum, *Mural and other Painted Decorations prior to 1550*, with historical introduction, by C. E. Keyser, M.A., F.R.S.A.; 3rd edition, 1883.



Two French enamelled watches, about 1645. Above, dial and outside of case; in centre, inside of case, with portraits of Louis XIII. and Cardinal Richelieu, attributed to Henri Tontin; below, dial, back and interior of another watch. (Victoria and Albert Museum)

Coventry Cathedral; while the wall-paintings in the county enumerated by Mr. C. E. Keyser number only 30. To these can now be added paintings in Berkswell, Packwood and Wootton Wawen Churches, Maxstoke Priory and the Charterhouse in Coventry, and a good many others³. I am concerned here with the wall-paintings in the Charterhouse which is owned and inhabited by Colonel W. F. Wyley, who has had the paintings photographed and kindly allows them to be published here for the first time. They were uncovered some years ago by Colonel and Mrs. Wyley from behind some old panelling which hid, but partially preserved them, and it is thanks to the owners' good care of them and their good taste in defending them from restoration, that we are able to study such of the original forms as were found beneath the panelling. There remain two paintings of quite different dates and styles, a detail of the later painting now appearing, as we shall see, in the middle of the earlier. There is part of a 15th-century crucifixion with other figures [PLATE] and part of a mid-16th-century decorative, ornamental and heraldic design.

³ *Wootton Wawen*.—Interesting frescoes probably of the late 14th century, and possibly executed by the Carthusians of Coventry, who had then the church, were discovered last year in a south chapel by the Rev. L. A. Pollock. They include the following subjects:—

East wall.—Coronation of the Virgin: Half destroyed figure of a saint (S. Peter?).

South wall.—Two rows of quadrifolds, with scenes, I believe, from the lives of S. Anne and S. Catherine: (1) Meeting of Anne and Joachim at the Golden Gate; (2) Joachim is refused his offering by the High Priest (a red devil appears over the altar); (3) S. Catherine is tried by a sort of jester in front of a king sitting; (4) birth of the Virgin; (5) the Marys at the sepulchre; (6) beheading of S. Catherine with the same king as above; Harrowing of Hell; Annunciation; Ascension. Punishment of Vices: described in *Notes and Queries* (123, v, July 1919). Scenes from the life of S. John the Baptist: (1) Baptising of Christ (with a water-pot); (2) preaching to kneeling people (Homo?); (3) preaching in the wilderness (Natura?). The brown outline remains everywhere, also the red and yellow colours, quickly executed on the wet surface; the details of faces, added later on in tempera, have disappeared, also the blue and green shades painted on the dry plaster by the same process. The "intonaco" is laid over an underlying coat of black mortar, a mixture probably containing charcoal or burnt straw, like the one used in continental graffito work, and it is, I believe, remarkable in this country. It was apparently intended to keep the damp from the wall, and has turned out to be effective.

Berkswell Church.—Jethro A. Cossins states that Gothic paintings were discovered in 1853 on the middle arch of the south aisle. These were reproduced in colour in *The Proceedings of the Birmingham and Midland Institute* for 1881.

Maxstoke Priory.—The paintings were carefully studied in a paper by Mr. J. R. Holliday, a trustee of the National Gallery of British Art, in *The Proceedings* of the same institute for 1874. To this paper I shall refer again later.

Packwood Church.—Here was a series of paintings, since covered with whitewash, illustrating "Le Dict des Trois Morts et des Trois Vifs", mentioned and illustrated by Dr. Willy Storck, *Burlington Magazine*, No. 113. Happily Mr. Holliday made accurate drawings before their destruction, with others representing scenes from the life of S. Martin in S. Martin's Church, Birmingham.

*The Crucifixion*³. The accompanying diagram (Fig. 1), carefully made by Mr. Beresford Stevens, is sufficient to show the composition of the design and the relative scale of the figures and also to indicate the original size of the wall which the decoration adorned. The dotted lines, of course, represent conjectural forms of which there is now no trace whatever, but I think that the design shown in the diagram is justified by the scraps still visible and by comparison with other treatments of the same subject elsewhere. Comparing the diagrams with the photographs [A, B, C] reproduced in the PLATE, some of the scraps on which the conjectural design is based will appear, and it will also be seen that a large space of wall is omitted between the half-tone blocks [A] and [B], because it is bare of any sign of the *Crucifixion* scene, and the composition of that scene is confused by a 16th-century emblazonment having been imposed on later plaster on the top of it.

The wall must have been considerable, and after careful examination I compute it as follows: 24 feet in length, including the present room (18 feet) in which the Crucifix itself is visible, and 6 feet now a passage in which faint vestiges of a figure appear above and beside the door [PLATE]; in height, about 14 feet from the original floor, which was lower than the present one, to the timber roof. The addition of a second storey during the 16th century destroyed the upper portion of the painting. It is clear also that all the present party walls were inserted during the 16th century, including the panelling bearing the painted decoration of that date, some of the original beautiful carved beams and timber work having been used in reconstruction and still remaining in Colonel Wyley's present house. The room must have occupied the whole floor-space of the building, 24 × 40 feet, and seems to have been intended to hold many more persons than those who habitually lived in a rather small Carthusian monastery. For Carthusian monks, including their Prior, lived apart according to their rule, in separate cells or cottages, as they may still be seen living in the large modern Charterhouse at Parkminster, Sussex. But since the freest hospitality is a tradition of this austere and wholly unreformed order, this large apartment decorated with the *Crucifixion* painting may well have been the guest-house in which travellers and other more habitual visitors were entertained. These latter may have included the king, Richard II, co-founder of the house, and his first wife, Anne of Bohemia.

Such painted rooms were certainly not unusual

³ *The Crucifixion* is well known to visitors to Shakespeare's country through the Rev. C. J. Ribton Turner's popular book, *Shakespeare's Land*. Miss M. Dormer Harris gives the fullest and most precise account in the *Coventry Herald* (17 Nov. and 12, 29 Dec. 1916, and 12 Jan. 1917).

in monasteries of other orders, and by a curious chance my computation of the size of the *Crucifixion* room in the Coventry Charterhouse coincides with Mr. J. R. Holliday's measurements of the guest-hall in the Cistercian house, Hales Owen Priory. Its plan also, apart from the rest of the building, is similar in the two monasteries.

From the fragments of the painting that remain we can see that the composition consisted of a crucifix and a seated female figure on each side of it, all on one large scale, with other figures between them on a very much smaller scale. These last are the usual persons that accompany representations of the Crucifixion when historically treated, the Virgin standing before the cross on the right of Jesus and S. John on the left, Roman soldiers behind these and angels in the air collecting the Precious Blood in chalices. Of the Virgin no vestige remains; why former writers have gone out of their way to suppose that the second figure represents a woman is difficult to explain. The figure is obviously male and S. John is always represented young and virginal in scenes from the gospels. He bears the book of his gospel and raises his hand to his head with the gesture of deep grief⁴. The whole of the angel on the left of the cross is visible collecting the blood from the left foot in a chalice, and we can just trace part of the face with curling hair, a hand and the curve of a wing and a chalice of a second angel close to the right foot. The collection by angels of the Precious Blood is, of course, an allusion to the Eucharist "*panis angelorum*", in the same way as the Mystic Fountain in Flemish art and the Holy Grinding-mill in German glass of the same period. The composition leads us to expect that three other angels were collecting the Blood from the hands and the side, especially since the Five Wounds were a popular object of English devotion, but no trace of the upper part of the painting remains. Between S. John and the cross appear in the middle distance, slightly behind the cross, the centurion of the gospel narrative holding a scroll with the inscription "*Ecce filius dei erat [teφ]*", and a soldier. Their costume, the deeply scalloped sleeves of the soldier and the surtout of the centurion, his sleeves with double armholes and the soldier's armour, help to mark the period of the painting. One would certainly

⁴ Though the gesture is rather archaic for the time, we find it again later in one of the female mourners in the Beauchamp tomb at Warwick. The examples, not always understood by modern criticism (see Prior and Gardner on the subject in *Medieval Carving in England*), are innumerable in Christian art, in the case of Pilate in trouble after judging the just one, as well as of the poor gentleman helped by S. Nicholas. According to Martigny, it originated from the antique, and is to be found on medals of vanquished provinces. S. John may be identified, too, by the book he is bearing, which was in early documents absolutely characteristic of a priest. Sometimes he carries it hanging in a sort of bag, or "*forelle*", from his belt; sometimes he has put it near him on the ground, as in a panel of the Transfiguration in Fairford glass.

expect that the soldier's distinctive pennon parted per fess and charged with three annulets had heraldic significance, but it is probable that the three annulets represent the Trinity. Balancing the centurion and the soldier on the other side were probably Longinus, who in the Byzantine legend pierced the side of Christ, and the soldier who in numerous instances guides his spear⁵. The plant forms defined in isolated tufts on the ground recall to those familiar with English vegetation species common almost everywhere, such as the hard fern, vetches and centaurea⁶.

The large seated figure on the right of the Rood is certainly S. Anne. She holds an open book in an unmistakable position as if showing it to a small figure, now totally obliterated, at her side. Her right hand is held in a didactic attitude; she is teaching the little Virgin to read. On the book is inscribed "*Dom [ino] labia [mea] aperies*". A representation of S. Anne is to be expected in this monastery, for she was the patron saint, as she was also of Anne of Bohemia, the first wife of Richard II. Moreover, Urban VI had introduced her feast into England by a recent rescript (21 Nov. 1378)⁷.

The second large seated figure, that on the left of the Rood, and now very dimly and scantily visible in a passage, is a matter of much greater difficulty to conjecture. It is obviously female; the palm held in the left hand suggests a martyr, perhaps S. Catherine, whose cult was the most widely spread of female martyrs in the North-west, and who was also the virgin martyr patroness of the learned and thus a patroness of monks. The lining of the voluminous mantle shows an

⁵ Apart from the costume, these figures may be compared with the same persons represented in certain editions of William Caxton's *Speculum Vitae Christi*, reprinted by Wynkyn de Voorde and Richard Pynson. In one of them the centurion bears a similar scroll with the same text; in the other he is pointing to Christ with his right hand, and holds in his left a short poleaxe in the same position as in our wall-painting.

The same prints (*Speculum Vitae Christi*) corroborate this conjecture. In these Longinus, with bent knees, touches one of his eyes with his left hand, in allusion to the legend that he was blind and was cured of his blindness by a drop of the Precious Blood falling upon his eyes. Thus in numerous Western instances, as in the elaborate group at Foules' Euster, an attendant guides the spear with which he pierces Christ's side. Longinus seems to have been regarded as the type of compassion in heathen mankind, rewarded, as in the phraseology of Christian theology, by the divine gift of supernatural grace.

⁶ The forms recall the later treatment of the Flemish tapestries much appreciated in England even before the times of Wolsey and Henry VIII.

⁷ The same subject with the same inscription appears on a band of embroidered velvet in the Victoria and Albert Museum (No. 7 of the catalogue by A. F. Kendrick). The correctness of the attribution of date, early 14th century, is proved by the costume, and we understand from a charter of 1336 (quoted by Mr. J. R. Holliday after Dugdale) that the monks in Maxstoke Priory were praying to S. Anne with the following invocation: "*Et benedicta sit sancta tua Mater Anna, ex qua tua caro virginea et immaculata processit*". The cultus of S. Anne did, therefore, exist at an early date in Warwickshire. It may add to the probability, as suggested by Dr. D. Rock, of a centre for embroidery in the surroundings of Coventry.

unusual variety of tur, which also appears in some glass in the windows of Coventry Cathedral.

She is holding and seemingly presenting to Christ a small figure of a man with bare feet, dressed in a plain robe resembling rather a shirt with a curious badge on the shoulder. The head is missing and I am at a loss to understand the significance of the personage. I can only submit the following rather far-fetched conjecture. If the saint is, as I believe, S. Catherine, the figure may possibly be the tyrant Maximim usually seen under her feet. It is more probable that some sanctified soul was here represented and it is tempting to suppose that the intention was to commemorate Nicholas Hereford the converted Wycliffite, who in 1417 had retired to the Coventry Charterhouse to die "in pace". His death probably took place at the period to which we may ascribe this painting. An inscription beneath runs as follows, with the usual contractions, and seems to be more or less in Leonine verses: *Fuit domus hec [sic] completa—Laus sit Christo assueta—Sic faventi homini [bus] . . . [P]rior Solonde ram sudar[i]t—Thomas Lambard procuravit—Postponens fallacias—Post quem lic [or lie]⁸ . . .* It is manifestly incomplete and is by itself a riddle, but as far as it goes it may be translated "The house has been finished. The accustomed praise be to Christ, thus helpful to men . . . The prior Sowylund had a hard labour indeed. Thomas Lambard was procurator in charge, forgiving small faults or errors (the nature of which is not said but were most likely connected with the building or anything material he had 'o care for). After him . . ."

The figures of Christ ought to be compared with the painted panel belonging to Mr. Grosvenor Thomas, reproduced in colours in *The Burlington Magazine* for December 1914. The present example which, though permeated by Flemish influence, was certainly painted in England, resembles Mr. Thomas's panel much more closely than does the fragment from Norwich, which was published in *The Burlington Magazine* for comparison.

It appears to me that the painting in Coventry is a decidedly English interpretation of the subject, as may be seen by examination of the details of the work. Take, for instance, the special treatment of the drops of blood on the body of Christ, arranged in groups of three like the petals of a

⁸ The suggestion that Solande was the name of a prior has turned out to be exact, and he has been identified with William Sowylund, who was a prior in 1417, according to notes by Thomas Sharp, the antiquarian, reproduced by W. G. Fretton in his "Memorials of the Charterhouse, Coventry" (*Proceedings of the Birmingham and Midland Institute for 1874*). The name appears again in the *Coventry Leet Book*, edited by Miss M. Dormer Harris for the Early English Text Society, 1913 (4 vols.), with the spellings Soland, Solant, Solans. The name of Lambard is to be found also in this mine of contemporary local names and details of customs.

fleur-de-lys, or the pattern of the nails in emblems of the Crucifixion. This is a curious feature rarely seen in Continental work, if it is to be found there at all, except in Harerö⁹ (Norway), in a painted statue of the Man of Sorrows, probably executed by an English artist. It is a perfectly decorative interpretation, which, however, would suit a textile material such as Veronica's veil, better than the very limbs of Christ, but the English preferred it to the more realistic bloodstaining of the body, as was the common treatment in other countries. This rendering is not unique in England, and *The Burlington Magazine* has lately (October 1917) reproduced a painted figure in Breage Church (Cornwall) said to be Christ as Piers Plowman, in which the same disposition occurs.

Another quite typical detail which shows how far we are from the usual representations of crucifixions in Continental and particularly Italian art, is the appearance of the two steps at the foot of the cross. Usually the cross starts directly from the ground, a disposition allowing for an opening in the soil in order to show the skull of Adam. Thus was indicated the well-known analogy between the Tree of the Cross and the Tree of Knowledge, found everywhere during the Middle Ages in Latin hymns, as well as in early Norman carving of fonts and tympana. In this example the steps seem to point to those stone crosses so frequent in England at cross roads and in churchyards. The steps afforded a place of rest and sometimes served as a pulpit for some friar or occasional preacher. At any rate, such representations of crosses with steps at the base are conspicuous in English brasses and embroideries¹⁰.

We ought to notice here the remarkable state of preservation of the painting in the parts which have survived. Nowhere is the coat of paint coming off in flakes, owing to the fact that it is very thin. It may be compared with fresco, especially as the shades are so bright and light, and on account of the eggshell-like surface¹¹. The process used during the Middle Ages was probably the same as in Byzantine work (according to Didron's researches) in China (Sir Aurél Stein) and in Rome, according to Vitruvius (7.3) and Pliny (35.7). They mostly painted in the wet "sull' umido". The painting was executed with pigments mixed with water and dried together with

⁹ From *Sveriges Kyrkhor*, Uppland, band II, häfte I, communicated by M. More Adey, whose considerable help I have to acknowledge with thanks.

¹⁰ We have a number, for instance, on backs of chasubles and another of a later date on an altar frontal in the Victoria and Albert Museum (see the *Catalogue of English Ecclesiastical Embroidery*, by Messrs. Eric Maclagen and A. F. Kendrick).

¹¹ This peculiarity, which frequently occurs in mediæval works, has been ascribed to the use of wax or varnish; it is really due to the exudation of silica, or rather of some specially lasting silicates, which would constitute for the painting something like a fixative from inside (see Westlake, *History of Mural Painting*, vol. II, p. 160).

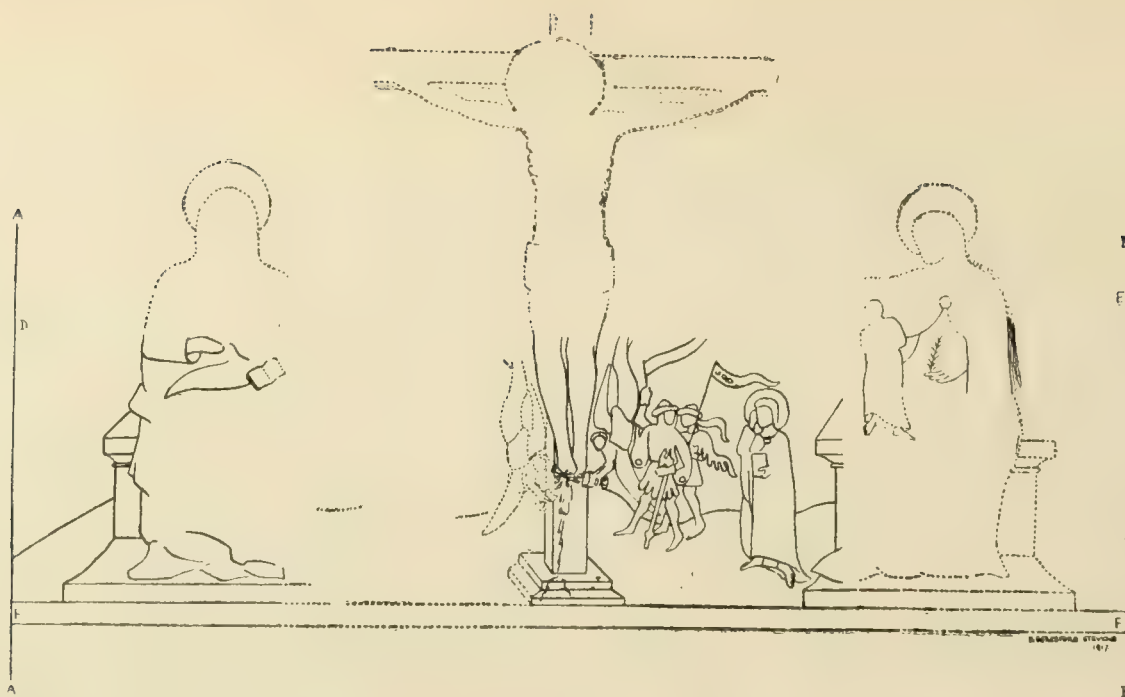


FIG. I

the underlying surface, borrowing something of the fixity of the ground itself. In the Italian method of "buon fresco" which came later as an improvement upon the old process, the crystallising moisture comes from the underlying mortar, but in this particular case of the Coventry painting it is not easy to conjecture how the moisture was obtained, as the surface is not plaster but of stone, the joints of which are perfectly visible in the photograph. Did the painter work on the wall, some considerable time after its building and use the method described by Theophilus¹²; that is to say, pour water on the wall until it was thoroughly wet and add lime to the colours to enforce their resistance, or did he, as is more probable, use plain water in mixing up the pigments? At any rate, he does not seem to have added any wax or size, and as regards the composition of the medium, his method appears to have been very simple¹³.

A microscopic and chemical examination from an expert might perhaps furnish an answer to the questions noted above. As to the special characteristics, the fresco-like appearance and durability might arise from the fact that the wall was painted when the stone was "green". It is recognised that stone recently quarried¹⁴ is full of moisture, and that this moisture, being impregnated with

¹² "Cum imagines in muro sicco protrahuntur, statim aspergatur aqua donec omnino madidus sit" (*Theophili Diversarum Artium Schedula*, I, xv). The text has been often quoted, but it has not, perhaps, been pointed out clearly enough that this method is rather exceptional. The normal case is to paint on a recent wall "in muro recenti".

¹³ "In parietibus simplice" as ordered in a MS. in the Cathedral Library at Lucca, quoted by Mr. A. P. Laurie (*The Materials of the Painter's Craft*, p. 107). The wonder is that such early methods should have been carefully followed in England at a time when the old processes were everywhere in decay.

¹⁴ In the case of the Coventry Charterhouse the stones were extracted from the very ground of the monastery (Fretton). Some wall-paintings in Chester Cathedral offer the peculiarity

calcareous or siliceous matter, is drawn to the surface by capillary attraction. The exterior part is, therefore, particularly strong, and it might accordingly be recommended to carve the stones when "green", before they have lost this precious "quarry sap"¹⁵. It is generally agreed with Viollet le Duc that such was the use in France during the Middle Ages. May I suggest that the stones being laid up in such a "green" state, at least inside the buildings, formed a fitting for the reception of fresco-painting, and were, in fact, so painted before the scaffolding was destroyed. This might be the key to the really marvellous durability of mediæval paintings, which have resisted during centuries every cause of decay, including rain and open air. By the way, it also might explain the text of Theophilus and justify his distinction between paintings on wood "in laqueari" and paintings on stone or mortar "in muro". In the case of walls he says that some caustic action is to be feared, coming undoubtedly from the moisture in the ground; pigments have to be chosen carefully, as, nowadays, they must be for painting in fresco. Of course, a wall made of dry stone would be ready for painting without any special precaution.

As regards the colours, suffice it to say that, while the soil is of two shades of green, the general background is red, the dresses are treated in white, slightly turning to purple in the case of S. John and the angels, to violet in the mantle of S. Anne; the unknown female saint is dressed in blue; the small figure of a man has a pinkish white robe; the armour is in its natural colours.

of being executed direct on the stone, which is of the same kind and seems to have acted in the same way on the pigments as in Coventry Charterhouse.

¹⁵ *Building Stones*, by John Watson; Cambridge Univ. Press, 1911. *Building Stones and Clay Products*, by H. Ries; New York, 1912.



A—The seated figure, S. Anne instructing the Virgin, on the extreme left



B—The centre of the composition



C—The seated figure on the extreme right

Ancient English wall-paintings in the Charterhouse, Coventry

Fragments of the 15th-century painting. (Col. F. W. Wyley)



A



B



C



D

AN ICONOGRAPHIC NOTE BY F. M. KELLY

IN matters of art as in the rest we are, I fear, when all is said and done, *une gent moutonnière*. Our inveterate habit of accepting contentedly any statement which has been sufficiently vulgarised by repetition—taking the evidence as read—appears past cure. This is a state of affairs which must often obtrude itself upon the unprejudiced inquirer into historical portraiture. Now there are, to be sure, a number of historical personalities whose genuine iconography is so complete and well established that it is a simple matter to collect a corpus of authoritative portrait-types, reference to which enables one to assess the credibility of any new alleged portrait that comes into the market. I need only refer to the portraiture of the house of Hapsburg, both the Austrian and Spanish branches, from the 16th century down. Or again the royalties and principal characters during the French Wars of Religion. By comparison England, between Holbein and Van Dyck, seems singularly poor in material of this nature. While the good old haphazard *clichés* of the past (in accordance with which, e.g., 16th-century portraits were labelled “Holbein”, “Zuccherò”, or, in inspired moments, “Lucas d’Heere” and “cavalier” types were by “Vandyke” [*sic*]) are discredited nowadays (when critics expect an attribution to conform to the style and period of the artist in question), we have still a good deal of lee-way to make up on the purely iconographic side. Despite the solid spade-work of Scharf, Cust, Collins-Baker and Williamson¹, the identification of portraits still goes on in a very casual sort of manner. How delicate a matter it may be to pronounce in questions of this kind will be evident to anyone

¹ It is curious to find so acute and experienced an expert as Dr. G. C. Williamson in his great *History of Portrait Miniatures* (vol. II, pl. C, Nos. 5 and 7) labelling as “Unknown” evident portraits of Henri II of France and Cosimo II of Tuscany; again (vol. I, pl. XLVII), describing No. 6 as “Edward VI—attributed to Stretes”, while in the same plate, No. IX, representing the same youth (both are obviously from the same original as the full-length portraits, with hawk on wrist, belonging to the National Portrait Gallery and the Duke of Devonshire), is rightly called “James I”. He might again have been more positive in his identification of a profile as “perhaps Henry, Prince of Wales”, on referring to another of his illustrations, a work in plumbago labelled “Le Prince de Gaule”, or to the well-known frontispiece of Drayton’s “Polyolbion”.

who has seriously studied the portraiture of Mary Queen of Scots or Shakespeare, each of whom has given rise to an infinity of speculation and controversy. I might remark *en passant* that in many cases mere considerations of the costume depicted should have sufficed to rule a claim out of court.

Having premised thus much, I venture to draw attention to three portraits whose identification appears to be generally accepted. Not that, so far as I am aware, serious critics have in any case very definitely committed themselves for or against. None the less, the uncritical public is implicitly encouraged to endorse them as *bona fide* likenesses of definite persons.

A.—A portrait called “Henri I de Lorraine, le Balafre, Duke of Guise” (1550–1588), by Frans Pourbus the Younger *penes* Earl Spencer [PLATE, A]. This was shown at the Manchester Exhibition of Art Treasures. I have little hesitation in saying this is no authentic portrait of the *Roi de Paris*. The internal evidence of the features, as of the costume, flatly contradicts that hypothesis. We have, fortunately, a pretty clear-cut notion from contemporary delineations of Guise’s general facial character. There is a nearly contemporary copy of the Château d’Eu portrait at Hatfield, plainly showing the black patch, as does the Ambras painting. Others, I believe, are at Versailles and Chantilly. A contemporary print reproduced in H. Noel Williams’s “False Brood of Lorraine”² also unmistakably shows the *balâfre*. It is absent from the Leblond print³, which, though perhaps of late date, is evidently from an authentic original. The duc d’Aumâle’s miniature (lent to the Portrait Miniature Exhibition, 1865) [PLATE, C], scarcely shows it, but it is just perceptible in the anonymous drawing in the Louvre [PLATE, D]. This, while conforming to the others, shows an El Greco-like elongation of the face. From all these Guise can easily be identified in the 16th-century French pictures, *Bal à la cour de Henri III* [PLATE, D] and *Les Noces de Joyeuse* (Louvre). Allowing for the inevitable minor

² Vol. II, facing p. 468; original by T. de Len.

³ Cf. Seidlitz, *Allgem. hist. Porträtwerk*, vol. II, pl. 15. I note that at South Kensington this print is attributed to Jan Wierin, ergo a contemporary work. A variant in the British Museum differs in conspicuously showing the patch. This is inscribed: “Par le blond avec privilège de la sainte union”.

DESCRIPTION OF PLATE ON OPPOSITE PAGE

A—Henri de Lorraine, duc de Guise, by Frans Pourbus the younger. (Earl Spencer.)

B—Henri de Lorraine, duc de Guise, dit le Balafre, French school, 16th c. (Louvre.)

C—The late duc d’Aumâle’s miniature of the duc de Guise. (South Kensington Art Library.)

D—Detail from *Ball at the Court of Henri III*, French school, 16th c. (Louvre.) (The figure of the duc de Guise is indicated by the letter a.)

divergences due to style, they all substantially agree, from the youthful bust-portrait at the age of about twenty, from the Palais Bourbon, of which a variant is (or was) in the Czartoryski collection, to the more mature presentments mostly based on the Château d'Eu painting. The drawing at Chantilly which Moreau-Nélaton gives as Guise is not Guise nor even a contemporary. Other portraits, too, are not wanting. The features common to all are a high, broad forehead, above which, to borrow the Bertillon term, the hair is "triangularly implanted", a slightly aquiline nose, prominent cheek bones above sunken jaws, a thin-lipped mouth and pointed chin. The hair is blond⁴ and the blue eyes have the upper lids half masked by the overhanging skin below the brows. A point of cardinal importance in identifying the later portraits (*i.e.*, from 1575 on) is the patch of court plaster on the left cheek that marks the famous *balâfre* received at Dormans. In all the portraits that I have seen the head is turned to the right⁵ of the canvas to minimise this patch, which consequently at a casual glance may be mistaken merely for an exaggerated shadow. At his death in 1588 Guise was in his thirty-eighth year; the original of the Spencer portrait is apparently of about the same age. He exhibits not one of the characteristics above mentioned, nor, though posed full face, any trace of the *balâfre*. In any case the costume alone should have quashed his pretensions. It is *in no single particular* earlier than about 1610. Note especially the wired out neck-whisk, the curving waist-line, the roses at the knees and insteps, and the high-heeled shoes with their characteristic 17th-century cut. Finally there is nothing in the whole composition to suggest the prince or the warrior—no badge of a knightly order (S. Michael or S. Esprit); he has, in fact, not so much as a sword.

B.—Two portraits widely accepted as representing Mary Stuart. The first of these (which forms the frontispiece of the late Andrew Lang's contribution to the subject) is that belonging to the Earl of Leven and Melville; the second is a miniature at Welbeck, whose authenticity Mr. Lang strongly supports⁶. His grounds are, first, an inscription on the back (apparently) in the

hand of Edward Harley, Earl of Oxford; secondly, a description of the Dowager Duchess of Portland's collections, written in 1784; and thirdly, the inscription on the miniature itself "*Virtutis amore*", in which he would see an (admittedly imperfect) anagram of "*Marie Stuart*". As regards the Leven portrait, there appears to be no real evidence beyond one of the usual vague "traditions" and such resemblance to the authenticated portraits as each one chooses to find, and it is as well to bear in mind what serious inquirers, from Labanoff to Cust, have emphasised regarding the innumerable "authentic" portraits to be found in England, and particularly Scotland. The demand for such was, and is, universal, and where the "Mary Queen of Scots headdress" is present, it goes far to convince some people. A suitable legend is either supplied ready-made by the dealer or concocted by the owner.

I must confess that neither in respect of features nor costume has either of these pictures ever convinced me. It is interesting, therefore, to note that in the collection of historic portraits (now in Vienna) formed at Ambras Castle by Archduke Ferdinand of Tyrol (died 1596) is an obvious copy of the Leven portrait (or of a common original). It has an inscription according to which it represents Catherine de Bourbon, Princess of Navarre, afterwards Duchess of Lorraine and Bar (1558–1604). The pedigree of this picture from 1596 to the present appears beyond doubt. The picture gallery of the archduke is one of the most valuable sources of reference for contemporary European portraiture⁷. Incidentally it contained also a painting described as Mary Stuart, of which, however, I have seen no reproduction. The Welbeck miniature was wrongly described in the 1897 catalogue as representing Marie de Médicis, wife of Henri IV (which is absurd), and being "modern French in the style of the 17th [?] century". As regards the features (though by no means the dress), it strikes me very strongly as depicting the same lady whose anonymous portrait in chalk in the Bibliothèque Nationale is labelled Marie de Clèves, Princesse de Condé, which would confirm Dr. G. C. Williamson's suggestion that it is of a "French princess".

⁴ Contemporary historians are agreed on this point, including *la reine Margot* herself, whose authority should be final.

⁵ In one picture the head faces to the left of the canvas and the *right* cheek has the patch, obviously an error through working from a reversed print.

⁶ I believe a copy of the Welbeck portrait is in the possession of a lady in Chelsea.

⁷ An exhaustive and copiously illustrated *catalogue raisonné* of the Ambras portrait gallery by Friedrich Kenner is in the *Jahrbuch der Kunsthistorischen Sammlungen des a.h. Kaiserhauses*. The final article, including 16th-century Spanish, French, English and Scottish portraiture, is in vol. XIII. Portraits are reproduced of Guise and of Catherine de Bourbon.



Landscape. By Cornelis Vroom, 1626. (Mr. R. C. Witt)

A PICTURE BY CORNELIS VROOM

BY A. BREDIUS

IT is only owing to the rarity of his works that this excellent master is so little known, for an artist who, before Jacob van Ruisdael was born, already painted in that master's "modern" style, is one of the most important figures in the history of landscape painting.

Son of the painter of marines, Hendrik Vroom, and born about 1600, Cornelis Vroom is first mentioned as a painter in 1621 in the second edition of Ampzing's book on Haarlem (*Het Lof der Stadt Haerlem in Hollandt*). In the third edition, 1628, in a poem on the painters of Haarlem, he writes:—

"And what a son has Vroom !
Kornelis, are you not crowning
(by your talent) your father and
your native town ?"

Theodorus Schrevelius (1647) speaks about him in these terms:—

"Amongst the landscape painters there is still living Cornelis Vroom, who is the equal of his father (in importance), indeed, we believe that he excels so much in his art that he surpasses all who live; though many people consider Pieter de Molyn as coming very near to him, and even estimate him in the same degree".

The art-loving Magistrate of Haarlem bought from Cornelis Vroom a landscape for 325 gulden, a large sum then (in 1639), but 200 gulden were paid with the remission for his lifetime of all duties as "Schutter" (civil service).¹

Like Rembrandt he became painter to the Prince of Orange, Frederik Hendrik. In 1638 he received 450 gulden for landscapes painted for the Château Honsholredyk. For further information about the painter I would refer those interested to "Oud-Holland", XVIII, and to my recent publication, "Künstler Inventare", Nyhoff, The

¹ This picture no longer exists. Indeed, not one of the Dutch galleries contains a single picture by C. Vroom.

Hague, where many documents bearing upon his life will be found.

The magnificent picture now in the collection of Mr. Robert C. Witt, and here published for the first time, speaks for itself. It is signed C. Vroom, 1626².

Here we have a pure impression of Nature, free from all the mannerisms of his contemporaries; one has only to compare the van Goyen, Salomon van Ruisdael, Esaias van de Velde *e tutti quanti*, who painted about 1626, to see that this man belonged to the era of Jacob van Ruisdael and Adrian van de Velde. It cannot be doubted that the first mentioned had learned from Cornelis Vroom, and was probably greatly indebted to him for his emancipation from the earlier traditions of landscape painting.

The picture is especially important owing to its early date. The magnificent landscape by Vroom, at Copenhagen, is dated 1651 and the same gallery contains a second picture by Vroom. In the case of the splendid large landscape signed by Holsteyn, with charming figures of dancing nymphs, etc., I believe that only the figures are by Holsteyn and that the landscape is also by Vroom. The *Landscape with river* in the Schwerin Gallery, dated 1630, was once very fine, but has suffered from pitiless cleaning. I still remember how it impressed me when I saw it thirty-five years ago. Now it has lost most of its charm. The lovely small wooded Landscape at Berlin is very close to the early Jacob Ruisdael and was ascribed to that master before Vroom's signature had been discovered.

Cornelis Vroom quarrelled with the Guild of S. Luke and left it in 1642. He was a wealthy man, and continued painting for his own pleasure, though no longer allowed to sell his pictures. He was buried on September 16th, 1661, in the Church of S. Bavon, with great pomp.

² Exhibited at the Burlington Fine Arts Club, 1919.

OLD PORTUGUESE SILVER SPOONS

BY E. ALFRED JONES

SEVERAL visits to Portugal for the study of the applied arts of that country have enabled the writer to make some observations on the strong English influence in the design and decoration of much 18th-century Portuguese plate.

Salvers of unmistakable English patterns, such as are not seen elsewhere in Europe; teapots and cream ewers; candlesticks and many other domestic utensils of the more prosperous families were observed on many occasions, just as old

English long-case clocks were seen in the most unexpected places.

In no other European country has English plate exercised any substantial influence in the craft of the silversmith except in Portugal. The origin of this influence is not far to seek. It may be traced first to the marriage of Catherine of Braganza to Charles II, and the consequent journeyings of various officials and courtiers between the English and Portuguese courts. But a more powerful and lasting influence on the

commercial interests of the two countries flowed from the well-known Methuen Treaty of 27th December, 1703, which had the effect of not only detaching Portugal from her alliance with France but also made her for more than 150 years virtually a commercial dependency of Great Britain.

Not without influence in creating at a later date a taste for English fashions in silver plate was the Peninsular War. Lisbon was a great centre of military activity, not unmixed with social amusements. Generals and other high military officers

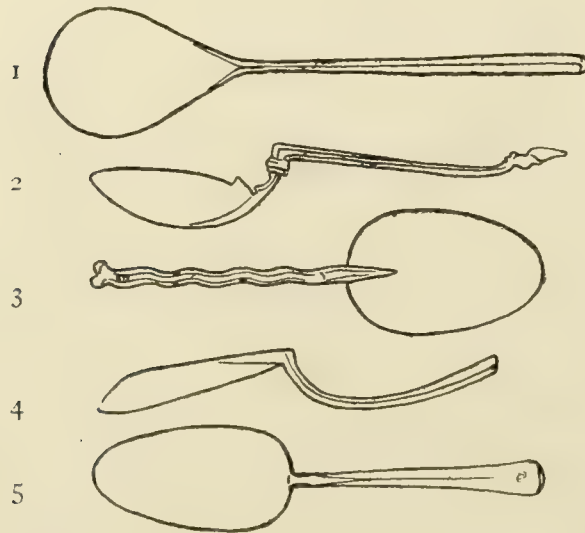


FIG. I

took out a considerable quantity of plate for their use from England.

One interesting feature in early 19th-century plate in Portugal, frequently observed by the writer, was the custom of stamping imitations of the marks on contemporary English plate, in every case the London hall-mark. The crude imitations of the marks were designed to impress the would-be purchaser with the superiority of the English goldsmith. The metal, too, is inferior in the alloy.

The influence of the forms of English spoons, both of the 17th and 18th centuries, on Portuguese spoons is apparent from a glance at the illustrations of a few selected specimens of Portuguese spoons accompanying this article. Here again the silver is of inferior alloy. There is greater economy in the weight of the metal, and the workmanship is not so highly finished as in the English spoons. Nevertheless, many of these spoons have a distinctive charm, mingled with the remembrance of the historic places where they were wrought, such as Evora and Setubal, Lisbon and Guimarães.

A rare variety of Portuguese spoon is (Fig. I, No. 1), which has a pear-shaped bowl, narrower

and longer than the bowls of English apostle and seal-top spoons of the 16th and 17th centuries. The handle is square and the date is late 17th or early 18th century; length $6\frac{3}{4}$ in. This spoon is not unlike one in the Victoria and Albert Museum, described as French of the 15th century.

The second spoon illustrated is also uncommon, having an end formed of an animal's foot, while the deep drop from the handle to the bowl recalls a similar feature in Roman spoons; length $6\frac{3}{4}$ in. The same feature has survived in a later Portuguese spoon with a handle terminating in a goat's head and shell.

The third illustration is of a spoon of purely Portuguese invention, with an unattractive, wavy handle, 6 in. long. A silversmith of the town of Setubal was the maker of some of this pattern. In pleasing contrast is the little spoon with a particularly long bowl and short handle, $5\frac{1}{4}$ in. long, of the 18th century. (No. 4.)

A Portuguese spoon of "English" character, $6\frac{1}{4}$ in. long, evolved from the rat-tail spoons of the reigns of Queen Anne and George I, is shown. (No. 5.)

If the great number of specimens of the notched-end and rat-tail spoon seen by the writer is any index to its popularity, then this would seem to be the most popular of all Portuguese spoons in the 18th century, when it was

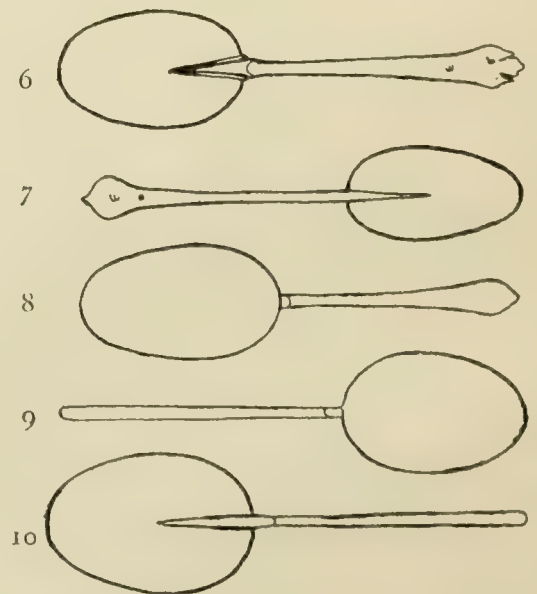


FIG. II

made at Lisbon, Evora, and elsewhere. (Fig. II, No. 6.)

It would be rash to assign any of the examples to the previous century, when this pattern was adopted in England early in the reign of Charles II, to the exclusion of almost any other shape.



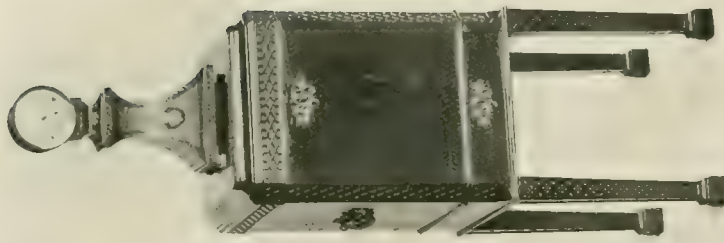
A—Cellarette, mahogany, veneer of finest quality. Top banded edge with chequy inlay between it and the eight segments of veneer. Base of cabriole type carved in foliage motifs. Height 22½", width 23", c. 1740



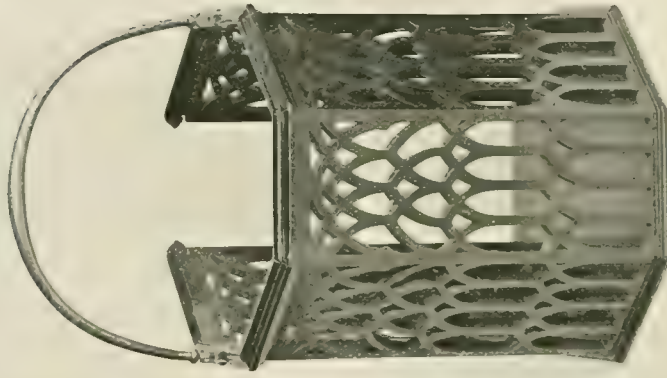
B—Wine waggon, mahogany, to hold six bottles or decanters. Ball and claw legs, knees and apron roughly carved with foliage, flower and shell in the Irish fashion. Height 20½", width 20", c. 1745



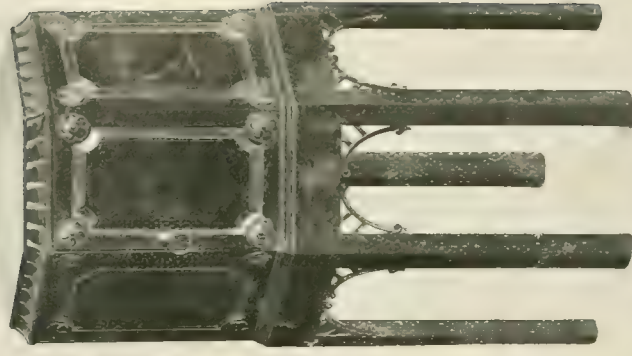
A — Urn stand, mahogany, scrolled cabriole legs, French feet, beaded edge and slight rail. Height 21 $\frac{3}{4}$ ", width 11", c. 1750



B — Feapov, mahogany frieze and chamfered edges carved in Chinese fret, straight legs. Top lifts and shows four canisters. Height 27", width 10 $\frac{1}{2}$ ", c. 1750



C — Plate pail, mahogany, octagon with one open section to lift plates, the others pierced with "Gothick" pattern. Height 12 $\frac{1}{2}$ ", width 11", c. 1750



D — Corner commode, mahogany, pagoda top, straight legs with Chinese fret in angles; rosettes carved at corners of bevelled panels. Height 26", width 11", c. 1745

Endless variations of this pattern occur in Portugal, in the length of the spoon and in the width and notching of the handle. Similar variations were observed in the next spoon, copied from an English spoon, introduced at the end of the 17th century. Many of the specimens of this spoon were wrought at Evora in the 18th century, long after English goldsmiths had imposed other patterns of spoons on the purchasers of their plate. (No. 7.)

From a glance at the illustration (No. 8) it will be apparent that this rat-tail spoon, wrought at Evora, has been derived from an English pattern, just as the earlier type (No. 9) has been influenced by one of the so-called English Puritan spoons

of the 17th century, though it dates from the next century. The interesting rat-rail specimen with a round handle is perhaps Portuguese in origin. (No. 10.) One other variety of late 18th or early 19th century Portuguese spoon deserves mention, namely, one which has been copied from the English "fiddle" pattern, but with this difference, that the rat-tail of the early 18th-century English spoons has been added.

The writer was debarred by the pressure of time and by other unavoidable obstacles from a close study of the spoons and smaller domestic utensils in the highly interesting Royal collection of Portugal, which he was permitted to examine shortly after the overthrow of the monarchy.

ENGLISH FURNITURE OF THE CABRIOLE PERIOD

BY H. AVRAY TIPPING

VI—MISCELLANEA FOR THE EATING-ROOM

THE elaborations of civilisation and settled society grew rapidly during the Cabriole period, and in no place more than in the dining-room. There had been splendid feasting, with every sort of device for dressing food. But the furniture of the hall or parlour where food was served and the objects for that service had been few until after the Restoration of 1660. Then, if improved methods were still lacking, it was a fault to be noted, and when Pepys sat at the "Merchant Stranger's table" for the Guildhall feast on Lord Mayor's Day, 1662, he complains that: "It was very displeasing that we had no napkins nor change of trenchers, and drink out of earthen pitchers and wooden dishes"¹. By the end of the century there was not only desire for but realisation of a fuller and more specialised equipment. The trencher was gone, and until porcelain and fine earthenware became fairly plentiful, services of pewter and silver were usual. Partly by money payment and partly by exchanging "old plate of my dear father's"², Lord Bristol acquired in 1696 dishes and plates weighing about 1,000 oz., and in 1703 "22 new dishes & 3 dozen of plates weighed in all 1668 ounces 5 dwtt"². Chafing dishes and Monteith, salvers and stand, chased basket and "large silver cystem" he also obtained during those years. In 1705 he "paid Mr. Chambers for 12 spoons, 12 fforkes & 12 knives", and in 1727 there came to him through the Duke of Shrewsbury's sale "y^e case of 12 gilt knives, 12 spoons & 12 forks"². Such cases, habitually of wood, were often in pairs, and stood upon the side-tables. In the Cabriole period they were of plain mahogany with curved fronts, but later in

the century the form became straighter and there was variety and inlaying of wood veneers.

Not only the Lord Mayor's "earthen pitchers", but even the large silver tankards which went round, gave way to the individual drinking vessel of glass or silver. The Cabriole period saw the climax of the drink habit in high places. It was not merely the Squire Westerns, but the all-powerful and wealthy minister, Walpole, in his splendid new country palace at Houghton, who indulged in lengthy carousing after dinner. The consequent uproar causes Lady Lyttelton, when Hagley is being designed in 1752, to wish for "a small room of separation between the eating room and the Drawing room, to hinder the Ladies from hearing the noise and talk of the Men when they are left to the bottle"³. The bottle, therefore, largely governed the furnishing of the "eating room", as it was then habitually called. Before the side-table became the sideboard with drawers and cupboards, a locked receptacle for bottles had to be a separate piece of furniture, and it was convenient for it to be kept under a side-table, but to run on castors so as to be easily brought forward. Such a one belongs to Mr. Percival Griffiths [PLATE XVIII, A]. It is octagon in shape, each section of side and top being a sheet of mahogany veneer of exceptionally fine figure, rich but not dark or hot in tone, and in untouched condition. The top segments start from a triple ring of ivory and ebony, and end against a string of chequy inlay dividing them from the plain banded edge. The base, so far as its height permits, fulfils cabriole forms in its curves and outlines, and is carved with foliage motifs. The top lifts to show a lead lining with divisions for nine bottles. The lining is more likely intended for drip from the bottles than for icing, although it would admit of this on

¹ Pepys's Diary, ed. Wheatley, vol. III, p. 321.

² Lord Bristol's Diary, pp. 144, 147, 153.

³ *An 18th-Century Correspondence*. Lilian Dickins and Mary Stanton, London, 1910, p. 284.

occasion, so that the piece may also be termed a wine cooler. Its lid and lock, however, fitted it for storage rather than as a receptacle for bottles in process of being emptied. For the latter purpose an open waggon on castors was devised, of which Mr. Griffiths's example [PLATE XVIII, B] is formed like an oblong stool, but instead of a padded seat there is a fixed tray to hold six bottles or decanters. The corners of each division are high to prevent the possibility of falling out, but ramp down in curves, and the central division rises up to form a handle to direct the course or even lift the waggon. The somewhat coarse low-relief carving of straggling design with rustic background proclaims its Irish origin, and if any gentry drank more freely than the English at this period it was their Irish brethren.

The service of tea soon became as important as the service of wine. At first it was an expensive luxury. In 1696 Lord Bristol has to pay a couple of sovereigns for half a pound; but in 1739 he buys it in 2 lb. lots at from 16s. to 20s. per lb.⁴ Locked receptacles were needed for it, and tea caddies of various forms and materials were freely produced. Silver ones, in Chinese style within shagreen silver-mounted cases, were for the wealthy, while a simple mahogany box to hold a couple of little canisters served for lesser folk. Tea was black and green, so that at least two canisters were needed. As tea became more plentiful, and was bought and used in greater bulk, the caddy was enlarged and set on legs, and the "nabobs" brought the name of teapoy back from India. It was a corruption of a Hindu word for a tripod, and by erroneous association came to mean the receptacle, on tripod or other form of stand, in which tea was kept. When, in the middle of the 18th century, the example illustrated [PLATE XIX, B] was made, the name was not yet introduced, and it was probably merely called a caddy on legs. It is a mahogany box with receding raised top and chamfered angles enriched with Chinese fret. The chamfer has a stop at the base where it joins the straight leg, down which the ornament is not fretted, but only slightly incised. Lifting the top, we find four metal canisters, square except at one angle which follows the chamfer of the box. Two of the canisters have little round apertures rimmed to take a cap; the others have flat hinged tops,

the former being for the teas and the others probably for sugar. The oak-leaved escutcheons are charming, and have never suffered from relacquering any more than the mahogany surface from repolishing. With tea-drinking came in silver kettles with lamps, of which Lord Bristol bought one in 1698⁵. Urns with taps, and heated by an interior iron, replaced them towards the close of the Cabriole period. It was especially for the latter that stands were devised, fitted in front with a little draw-out shelf whereon the teapot could stand just below the tap of the urn. The example shown [PLATE XIX, A] belongs to the closing years of George II. The legs are only slightly cabrioled, the knee and its wings being a mere swelling out of the ribbing that starts from the French foot. The sway of the curve is continued wave-like in the lines of the top, which, above a beading, has a raised edge rather than a rail, for it only rises a quarter of an inch, but is sufficient to prevent the urn slipping off. Of the same shape is the top of another one, belonging to Mr. Griffiths, except that it lacks the raised edge, and its straight fluted legs proclaim it of the Sheraton period. A width of 11 in. and a height of 22 in.—a little more or less—were the regulation sizes of these elegant little pieces.

The distance between kitchen and eating-room was apt to be enormous in Georgian houses, and, as at Stoke Edith, there was often a resting-place with a hot plate in between. If there were no steps a wheeled waggon might be used for transport. But the eating-room was frequently placed on the first floor, and hand carriage was necessary. Handled cylinders were, therefore, devised to bring the plates. The choicest of these skeleton pails were mahogany octagons, with one open section for the convenient handling of the plates, and the rest of open fretwork, resembling in simplified form the various devices of chair backs. The one illustrated [PLATE XIX, C] is in the "Gothick" manner, but Chinese frets and various scroll pattern devices were also used. They were generally in pairs, and, standing by the fire, kept the plates warm till they were needed. Tiered waggons, or dumb waiters, and corner commodes, such as the one illustrated [PLATE XIX, D], were among the paraphernalia which went to complete the well-appointed 18th-century eating-room.

⁴ "Paid Mr. Chambers his bill in full for a Tea Kettle & lampe."—Lord Bristol's Diary, p. 145.

⁵ Lord Bristol's Diary, pp. 144, 156.

CHINESE PORCELAIN IN THE COLLECTION OF MR. LEONARD GOW—I

BY R. L. HOBSON



AMIS ESKAN, the residence of Mr. Leonard Gow, by Helensburgh, is well known to picture lovers, for its walls are rich with the paintings of famous artists, and the collection of dry-point etchings assembled there must be one of the most important in the country. If Mr. Gow's collection of Chinese porcelain is less widely known, it is only because it is of more recent growth; for it, too, is rich in old masters, chiefly of the K'ang Hsi period.

The collection is not, indeed, one of the largest, but it is very select, and while, in a few instances, it strays back into the Ming dynasty and forward into the reigns of Yung Ch'eng and Ch'ien Lung, it is essentially a K'ang Hsi collection. It has not been formed to point any special moral, historical or otherwise, or to fill a series of cabinets. The showcases are but few and the bulk of the porcelains are set out at large, playing an effective part in the interior decoration of the house. Thus the drawing-room is adorned with the choicest powder blue and famille verte, while blue and white of the finest quality is conspicuous in the entrance hall and the dining-room. The furnaces of Ching-tê-chên, the potter city of a million souls, must indeed have been busy in the reign of K'ang Hsi, since it is still possible after two hundred years for the European with taste and means to find sufficient picked examples of their output for the decoration of his house.

But it is with the porcelain itself rather than with the uses to which it may be temporarily put that we are chiefly concerned at the moment, and it will be more convenient to disregard the location of the pieces and to treat the collection as a whole. The few representatives of the Ming period (1368-1664) include two important wine-jars decorated with coloured glazes of the *demi-grand feu*. They are both of the wide-shouldered, *potiche* form, with dome-shaped covers. One has its ornaments traced in raised outlines which serve as *cloisons* to contain the coloured glazes, the design being *wa-wa*, children at play in a garden, a subject so sympathetically treated in all forms of Chinese art. The other has a reticulated outer casing, the interstices of the ornament cut away in open-work, with the well-worn theme of the Immortals crossing the sea on their way to the Isles of the Blest. Both have deep violet backgrounds and belong to the earlier half of the Ming dynasty. Another attractive Ming specimen is an ovoid jar with short wide neck, probably of the Wan Li period (1573-1619). It is painted in a good rich blue in the Ming style,

with carefully drawn outlines filled in with flat washes. The subject again is a familiar one, the Eight Immortals paying court to Shou Lao, the God of Longevity, who is enthroned on a rocky platform in the mountain paradise of the Taoists. But the charm of the piece lies in the fine free drawing of the picture which must have grown under the brush of no common artist.

In passing to the K'ang Hsi period (1662-1722) the blue and white group first claims attention, and it includes choice examples of many well-known types.

To enumerate these in catalogue form would be merely dull, and any attempt to describe in words the varying shades and quality of the blues is doomed to failure. They are things which must be seen to be appreciated. Black and white illustration conveys an idea of the form and design alone: and few coloured reproductions have succeeded in giving the subtle nuances which are the essence of fine blue and white. One can only say that the collection includes many examples of the finest K'ang Hsi blue, of purest sapphire with those pulsating depths which the skilful brushwork of this period alone was able to achieve; and that the white in these pieces is worthy of the blue, and the decorative designs worthy of both. There are, however, a few outstanding pieces on which we may particularise. One is a *rouleau* or club-shaped vase—the form is known to the Chinese as *chih-ch'ui p'ing* or "paper beater"—painted with a court scene in which an Emperor with his suite is receiving a suppliant who brings gifts. Two others are a pair of small ovoid jars with cap-covers, painted with panels of season flowers framed in deep lambrequin borders of floral arabesques in white on blue. These are perfect examples of their type, faultless in body and glaze, and unrivalled in the depth and purity of their blue. Of more imposing size are two splendid wine-jars of broad ovoid form with dome-shaped covers, surmounted by a lion on a rock. Their surface is moulded in thirty-six petal-shaped panels lightly raised on the body and six more on each cover. The panels are painted alternately with flowering plants and figure subjects, the latter representing ladies gathering lotuses on a pond, walking with children in a garden, or engaged in indoor pursuits. The low relief of the petals is skilfully used to divide and break up the large surface, and to give added play of light to the vivid blue. A few well-selected single colours and flambés follow the blue and white, chief among them being two Lang yao bowls, and two

splendid sang de bœuf vases—one of the *mei p'ing* shape with high shoulders and small neck, and the other a wide-mouthed vase with a gorgeous covering of deep cherry-red glaze.

But by far the most important part of the collection is the famille verte, decorated with enamels on the biscuit and on the glaze, the K'ang Hsi *san-ts'ai* and *wu ts'ai*, in three and five colours. The porcelain painted in soft enamels on the biscuit includes choice cabinet specimens, such as small dishes, bowls with floral design or landscape; a syrup ewer and a box with the well-known design of horses galloping over waves; libation cups, one a small helmet-shaped vessel with three slender legs, and a beautiful marriage cup of which more will be said; bamboo-shaped teapots, two parrots and a famille noire cup and saucer. Outside the cabinets are two Kuan Yin figures, a large pair of Buddhist lions, two remarkable birds, besides two magnificent vases, one black and one green, which will be described in detail. The last two pieces alone would make the collection worthy of a pilgrimage. The five-colour wares painted with enamels on the glaze and the powder blues are no less admirable, but we shall reserve our comments on these for another occasion. The later famille noire is represented by a tea-jar of the Trumpeter service, and the Yung Ch'eng egg-shell by three ruby-back plates, two of which have makemono or horizontal scroll designs, while the third has a panel of figures framed in seven borders. But this rapid survey, which leaves untouched subsidiary groups and specimens of later periods, is only intended to indicate roughly the range of the collection and to clear the ground for a closer examination of the selected pieces which are illustrated in the colour-plates.

PLATE I illustrates one of the masterpieces of the collection. It is a beaker-shaped vase of the form known as *yen-yen* by the Chinese and of noble dimensions, measuring a full thirty inches in height. It is decked in a rich garment of enamel colours applied direct to the unglazed biscuit, and the exquisitely drawn design is traced in faint black lines which are filled in with the three colours—green, yellow and aubergine—and a neutral white, against a background of pale apple green. In the forefront of the design is ornamental rock work on which are a pair of phoenixes, the *fêng* and the *huang*, male and female. The male bird on the left is conspicuous with his gorgeous tail and plumage, and the wings of both are edged with fantastic frills by which the artist no doubt intended to suggest something supernatural. The phoenix is the sacred emblem of the Empress, and a pair of them symbolise conjugal felicity, so that their presence may well signify that the vase was made for imperial use, perhaps on the occasion of a royal wedding.

Springing from the rockery are flowering plants chief among which a beautiful prunus tree spreads over the whole surface of the vase, mingling its blossoms with peony and magnolia. The drawing of the flowers and foliage is beyond praise, beautifully spaced and balanced, exact in detail and yet supple and free, and so carefully finished that any patch of blossom chosen haphazard is in itself a perfect picture. Under the base is the Ch'eng Hua mark in blue, a tribute of the K'ang Hsi potter to that classic Ming period.

On PLATE II are three smaller examples of porcelain enamelled on the biscuit. The two parrots perched on rocky bases are of a type well known but always pleasing. This pair is peculiarly well modelled and covered with delightful sleek enamels, light and dark green and aubergine. They are not only good to look on, but a pleasure to touch and handle. The marriage cup in the centre is a choice example of one of those interesting ceremonial vessels which play an important part in the Chinese wedding. The Ritual appointed the use of "two cups of sweet wine, symbols of the sweetness of wedded life"¹. The pairing of the vessels carried also a reminder of the dualism of nature and the union of the male and female elements. In ancient times the cups were cut from a single gourd, but later it was customary to make them of porcelain or metal. In the marriage ceremony the cups were usually connected by a red thread, red being the colour suggesting happiness, and the bride and bridegroom first drank one half of each and then exchanged cups and finished the draught. This followed by the eating of certain ceremonial foods completed the marriage. There is a picturesque story current that after the ceremony it was usual to break the cups as the old toper broke his glass after honouring some special toast; but I can find no sanction for the statement, which is in itself improbable in view of the beauty and elaboration of the vessels used. The present example is of a form obviously borrowed from bronze, the handle formed by an archaic lizard-like dragon which is climbing the side of the cup and has taken hold of the rim with its teeth. Inside and out are symbolic designs in rich enamels. The interior is yellow with a border of stippled green enclosing yellow medallions of *shou* (Longevity) characters with blue plum blossoms between. On the exterior are other *shou* medallions and butterflies in a ground of black fish-roe diaper washed with green. The dragon handle is yellow. One would naturally look for symbolic meaning in the decoration of a ceremonial vessel of this kind, even if Chinese ornament in general did not abound in symbolism. Here it is instinct in every detail. Thus the archaic dragon, *ch'ih*

¹ See J. J. de Groot, *Annales du Musée Guimet*, vol. XI, p. 88.



Plate I. Beaker-shaped vase, painted in enamels on the biscuit, with a pair of phoenixes, prunus, magnolia, peony and flowering plants. K'ang Hsi period (1662-1722). 30½" high. (Mr. Leonard Gow.)



Plate II. Porcelain, painted in enamels on the biscuit. Pair of parrots on rocks. K'ang Hsi. 9" high. Marriage cup. Without stand, 4½" high. (Mr. Leonard Gow.)

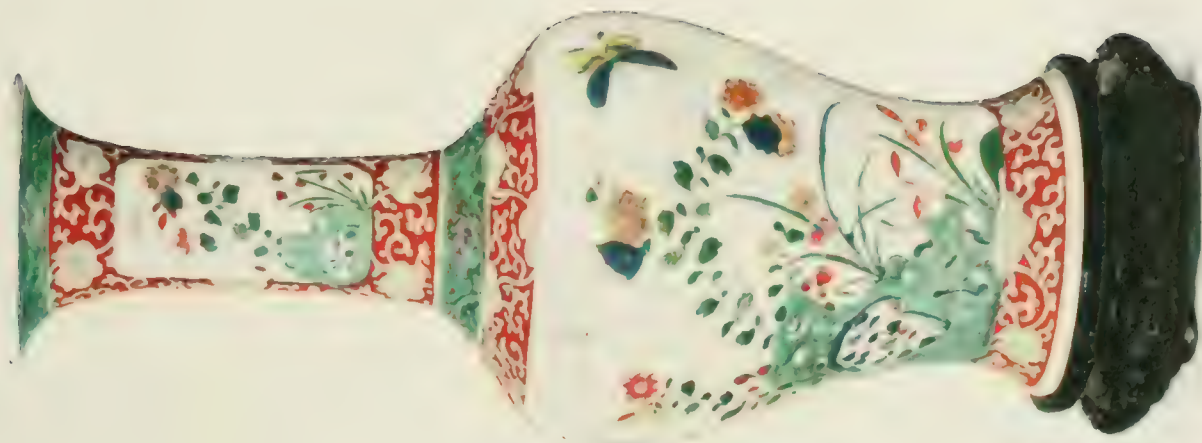


Plate III. K'ang Hsi porcelain, painted in enamels on the glaze. Pair of bottles, 11 1/2" high. Covered jar, 12 1/2" high. (Mr. Leonard Gow.)

lung, is a symbol of rain and inferentially of fertility; the butterfly and prunus blossoms, taking their Chinese characters together, indirectly suggest a wish for long life, while the *shou* medallions openly proclaim the same sentiment. The butterfly (*tich*) in Chinese ornament suggests also the idea of duplication from its homophone *tieh* (to double). Combined here with the *shou* medallions it would mean double longevity for the happy pair.

The three pieces on PLATE III represent a pretty group of famille verte porcelain with coral red ground, which is completed by two handsome bowls. In this case the enamels are applied over the white glaze. Right and left is a pair of elegant bottles with dagoba-shaped bodies and high, slender necks. The large panels on the

sides contain a rockery with flowers and butterflies, and a group of vases and emblems representing the Hundred Antiques. Smaller panels on the neck have rockery and flowers. The background is filled with white scroll-work in fine coral red, which dominates the colour scheme; and there are borders of green brocade pattern. The centre-piece, a shapely jar of elongated oval form with cap-cover, has three long leaf-shaped panels containing respectively a prunus, a rockery with peonies and hypericum, and a group of the Hundred Antiques. In addition to the diaper of coral red, the background in this case is diversified by lambrequins of red and green chrysanthemum scrolls. The two bowls, which are not illustrated, have panels of landscape and flowers in a ground of similarly treated red.

WHISTLER ETCHINGS AND LITHOGRAPHS IN THE BRITISH MUSEUM

BY A. M. HIND

IT may be of interest to amateurs of Whistler's work to put on record what Whistler etchings and lithographs are represented in the British Museum. Mr. Kennedy's illustrated catalogue of the etchings (Grolier Club, New York, 1910) only occasionally refers to rare states in the British Museum, and no such references are given in the late Mr. T. R. Way's catalogue of the lithographs (1st edition 1896, 2nd edition 1905) nor in Mr. Kennedy's illustrated edition of Way's catalogue (New York 1914). The series of etchings is the less satisfactory. It contains a fair number of rare prints and states (particularly of the early period of Whistler's work), but little of his late work, and altogether only 107 subjects, exclusive of one undescribed plate, out of 446 plates described by Kennedy. The three series, the "French Set" ("Douze Eaux-fortes d'après Nature", printed by Delatre, Paris, 1858), the "Thames Set" (16 etchings, 1871), the "Twenty-six Etchings" (issued by Messrs. Dowdeswell in 1886) are complete; the "Venice Set" (twelve etchings, issued by the Fine Art Society in 1880) is wanting, as also are any examples of the Naval Review plates and the Amsterdam subjects. It is to be hoped that some happy chance, or beneficent donor, may one day help to fill some of the lacunæ of a very defective series.

The museum collection of lithographs, on the other hand, is extremely good, owing almost entirely to the successive gifts of the late Mr. Thomas Way in 1904 and 1905. One hundred and sixteen subjects are represented, some in various states, out of a total of 166 catalogued numbers. In this case I have cited the numbers not represented in the museum.

Whistler's Etchings (according to Kennedy's Catalogue) represented in the British Museum, exclusive of the bound volume of 57 cancelled plates issued by the Fine Arts Society in 1879.

1	32, I
4, II	33, I and II
9, II, III and V	35, I and II
10, [A I] Light etching: before the dry-point on face and hair	39, I and II
	37, I and II
IV	38, [I A] The shadowy figure still visible: but the three lines, to the right of the pole of the man in the stern, erased
[IV A] The legs partly drawn as in V, but before the title <i>Annie</i>	
V	39, II
11, II and IV	49, II and III
13, IV	41
14, I and II	42, II
15, I and II	43, II
16, II	44, II and III
17, II and III	45
18	46, I
19, III	47, II
21, II	49
22, III (not II as given by Kennedy)	50, II
23, II, IV and V. The date on V is 1858, not 1851 as given by K.	51, II
24, II	52, II or III (?)
25	53, II
[25 A] Rejected first attempt at the title of the French set inscribed "Treize - Eaux - fortes." Only known impression, described by C. Dodgson in the "Print Collectors' Quarterly," VII (1917), p. 217	54, I
	56, II
	58, III and IX
	59, I and II
	60
	62, III
	63, II The sitter now identified as Henry Newnham Davis (see "Print Collectors' Quarterly," IV (1914), p. 183)
27, I and II	64, I and III
28, I and II	65, I
29, I and II	66, I
30, I and II	68, III
31, II	69, V
	70, II
	71, III

73, I
74, I, IA, III, IV, V, VI,
and VII
75
76, III
80
81
82
85, III
86, III
88, II
89, II
92, II
95, VI
98
133, IV

169, IV
175, II
179, I
196, VII
197, IX
198, VIII
199, II
200, VII
201, IV
202, VIII
203, II
204, VIII
205, II
206, I
207, VIII
208, IV

209, VI
210, VIII
211, II
212, V
213, VII
214, V
215, IV
216, III
233, V
234

235, III
236
237
241, I
250, II
264, I
267
272, II
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Whistler Lithographs (according to T. R. Way's Catalogue and additions by Kennedy) NOT in the British Museum.

14, 56, 57, 58, 65, 66, 67, 80, 85, 91, 100, 101, 102, 106, 109, 111, 115, 116, 117, 119, 124, 127, 132, 134, 136, 138, 139, 141, 144, 145, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166.

A MONTHLY CHRONICLE

THE GOUPIL GALLERY SALON, 1919.—The exhibitors at this, the ninth of the series, consist mainly of the old guard of the New English Art Club, with a certain number of recruits of similar methods and tendencies. Mr. William Nicholson shows four characteristic still lives, rather more vivid in colour and more solidly painted than some of his work; Mr. Wilson Steer has a somewhat nebulous and characterless sunset; Mr. James Pryde's *The Husk* displays considerable decorative feeling, but is rather flat and unconvincing; Mr. Augustus John's *Birdie*, a head which recalls the early Italians in treatment, is a pleasant contrast to the excessively clever portraits by him on each side of it.

Most of the other pictures show a high level of technical accomplishment, but little individuality in conception or treatment. The influence of the French impressionists, of Gauguin, Cubism, even of Meštrović, is evident. Among the water colours there are several which adequately represent the British traditional school. It is, perhaps, permissible to wonder what Mr. Wyndham Lewis is doing *dans cette galère*. His *Portrait of Ezra Pound, Esq.*, is a refreshing piece of work. Design and colour are both skilfully used to express a very definite conception and to gain plastic quality; but Mr. Lewis may have to guard against his work acquiring an element of representation inconsistent with the use of abstract design.

P. AND D. COLNAGHI AND OBACH. EXHIBITION OF MERYON'S ETCHINGS.—Except at the British Museum, no representative collection of Meryon's work has been on view in London for nearly twenty years. The forty-seven examples on exhibition at 144 New Bond Street were brought together by a collector evidently of considerable knowledge and discernment, and to connoisseurs especially most of them are of great interest. Among these may be noted a rare early state of *La Pompe Notre Dame*; a very fine state, exceptionally rich in quality, of *La Morgue*; a first state (proof before letters) of *La Rue des*

Mauvais Garçons, which is rarely seen, and is not in the British Museum; and a hitherto undescribed first state (or, according to Wedmore, trial proof) of *La Rue des Toiles à Bourges*. An impression of the *St. Etienne du Mont* on green paper should also be noticed for its admirable technical qualities.

From the æsthetic point of view, the exhibition adds little to our knowledge of Meryon, but it gives unity to impressions which the study of isolated works cannot give. Surprise that Meryon should ever have been regarded as an innovator or eccentric is intensified, so evidently does he carry on the tradition of Dürer and Piranesi. Few artists of the 19th century had an equal power of making their design expressive, as is shown by the skill with which figures, clouds, birds, scaffolding are used to give rhythm, harmony and significance to the composition. Some examples of Meryon's early work which are on view reveal neither this decorative sense nor the masterly construction in planes of the Paris set, though they display his characteristic lucidity. Some early trial proofs of later plates are interesting in that they show Meryon's method of laying out his complete design in skeleton and building up his solid structure thereon.

One query the exhibition does suggest: whether Meryon really used the peculiar quality of the etched line to the best advantage. It is arguable that the graver rather than the needle should have been his tool.

PATERSON'S GALLERY. CONTEMPORARY FRENCH ART.—This is a very interesting and very representative collection of modern French art. Several artists are represented who are not known at all in England, and whose work is of a very high order. Some of the finest work of the better-known men is exhibited. A still life by Friez is one of the finest things ever painted by that artist. There is an exquisite little Maurice Denis landscape, a very good Matisse, several Marchands, and two important landscapes by Segonzac.



A—Figure. By Henri-Matisse



B—Portraits de femmes (trois sœurs)
By Henri-Matisse

CHENIL GALLERY.—The exhibition of the etchings of Mr. Augustus John is the most complete that has been held. Many plates from which only a few pulls had been taken have been brought out and reprinted; others, which had been discarded as useless, by skilful treatment have been made to yield excellent prints. It is when one sees all Mr. John's etchings together that one gets a sense of what an admirable stylist he is. Etching is not a medium in which he has specialised, and yet how admirably he understands, if not perhaps all its possibilities, at least its limitations. The effect of the best of these plates does not depend on subtleties of inking and wiping, but on the various degrees of biting of the plate. Mr. Campbell Dodgson contributes an introduction to the catalogue, and a completely illustrated catalogue of the whole of the artist's work as an etcher is about to be published.

HENRI-MATISSE.—It is easier and more profitable to enjoy the exhibition of the work of Matisse at the Leicester Galleries than to estimate his position in modern art, so vividly do the penetration, vigour and freshness here displayed contrast with the quality of most work now on view in London. The present collection emphasises what was known already—that Matisse is a painter and draughtsman of great technical accomplishment, with a keen sense of reality, for the expression of which he relies mainly upon the rhythmic arrangement of line and mass; colour being used as an integral and essential part of the design. He does not use the abstract arrangement of Picasso, and is in a sense more realist than the realists.

Broadly, the work shown falls into four groups. The first and most important consists of still-life and figure compositions, in which the painter says all he wants to say clearly, certainly, and with conviction. The two examples reproduced show masterly handling of design and colour. In the group of three women [PLATE, B] the right-hand figure gives balance and support to the others, the swing of whose bodies gives rhythm and flow to the whole composition. Against an orange and yellow background three-dimensional in suggestion, the green dress of the middle figure

leads down to the black hair and skirt of the seated women. The dress of the standing figure is worked out in crimson and black, the skirt being blue. The whole colour-scheme gives the picture great plastic feeling.

In the single head [PLATE, A] the hair is black against a yellowish green background, the dress being green. Here again the simplicity and power of the design give the painting a significant and monumental quality, though it retains intense individuality. Notable in a somewhat different way is the still-life (No. 6) from the Kahn collection, which conveys a sense of space and reality more successfully than does the *Nature morte au buste de plâtre*, in which, despite the fine design, the planes are not so clearly realised.

The second group consists of several interiors, somewhat tentative in method and feeling. Delightful in colour and arrangement, they seem to express a preliminary conception rather than a settled conviction. This preliminary conception is quite clearly conveyed, but the pictures might almost be described as a form of meditation in paint. They show unmistakably how to Matisse colour and design are one and indivisible as means of expression.

In the landscapes, which form a third group, the rhythmic arrangement of colour, line and mass are again dominant. The quality and handling of the greys and greens is particularly excellent and expressive; but for the most part there is not present the same compelling sense of reality as in the other work. Exceptions are the *Automne à Cagnes* and the *Paysage près de Nice* (No. 26), both of which convey the essential quality of their subject-matter in a convincing way.

Lastly, there is a group of drawings and lithographs which provides admirable examples of the power of line by itself as a means of expression. The charm and plastic quality of No. 18 (a head) is particularly noteworthy, and the vigorous energy expressed in No. 21 (a nude figure leaning forward in a chair) is remarkable. In these drawings and lithographs, moreover, Matisse reveals an engaging sense of humour, particularly in No. 22 (nude figure with a book). This may be irrelevant to his merits as an artist, but it increases the attraction of his personality.

LETTERS

"THOMSON OF DUDDINGSTON" REVIEW
(*Burlington Magazine*, Nov. 1919).

SIR,—The reviewer of my book, "John Thomson of Duddingston", avers that "there has been of late a thorough revival of the artist's reputation alike with biographers, collectors, and their satellites, the dealers". How far his optimism justified let recent art-auction records and the

picture dealers declare. The causes of Thomson's present low marketable value are fully told in my book. (I pass over your reviewer's somewhat inane opening passages.)

Your reviewer is inclined to "spare" from my book my "discourse on the general ethics of painting". Well-known artists, art writers, connoisseurs and others have paid impressive tributes

to the section of my book your reviewer is so suspiciously anxious to "spare". This section is inseparable from my treatment of Thomson's art.

Thomson's draughtsmanship: Like strictures have been applied to other masters, and this your reviewer ought to know. His reference to Thomson's use of bitumen is fully answered on pages 95-96 of my book. By his thoughtless charge your reviewer implicates, as my book demonstrates, many eminent painters of the period. Mr. Napier has never felt, nor is he ever likely to feel, the slightest "distress", no matter how critics or reviewers may choose to "sow the wind". Thomson's long and thorough art-apprenticeship, and the like apprenticeship of other masters who also "learned their 'trade' in the fields", is clearly told in the volume, "Riposte". Turner probably "retreated" with a twinkle in his eye at his friend's playful retort. Catalogue: Is "founded" on that of only one serviceable "predecessor", Mr. Baird's. Mr. Baird catalogues some 225 pictures; I catalogue

about 500 works. In other respects the appendix of my book (like other sections) is vastly more voluminous than the work of any predecessor. Press assistance: See handsome acknowledgment in preface. (Was your reviewer asleep?) Illustrations: I lent to certain other writers my "Thomson" negatives. To conclude, if Thomson is "one of the greatest landscape painters of our school", he is as big as I have drawn him. Your reviewer, in his praise of Thomson, wields my thunder, but not until he rises from the catacombs of Hegemony can he hope to attain to my finer instinct for the great in art. And yet I thank him for his ardent advocacy of Thomson's merits.

Sincerely yours,

ROBERT W. NAPIER.

26 Bruntsfield Place, Edinburgh.

SIR,—Mr. R. W. Napier's letter is sufficiently in the style of his book to absolve his reviewer from any charge of unkindness.

Yours, etc.,

Nov. 1919.

THE REVIEWER.

PUBLICATIONS RECEIVED

Publications cannot be included here unless they have been delivered before the 16th of the previous month. Prices must be stated. Publications not coming within the scope of this Magazine will not be acknowledged here unless the prices are stated. Serial Publications will for the present be arranged here according to the ordinary periods of their publication, and only the latest number of foreign serials actually received will be entered, in order that foreign editors and publishers may learn which numbers of their publications have failed to arrive.

A. AND E. BLACK, LTD.

WOOLLARD (Dorothy E. G.). *Isle of Wight, a sketch-book*; 2s. 6d.

CHATTO AND WINDUS.

BONE (David W.). *Merchantmen-at-Arms*, with drawings by Muirhead Bone; XIII+260.

PAUL HAUPT, Bernc.

FILOW (Bogdan D.). *Early Bulgarian Art*; 86 pp. + 58 plates.

HERBERT JENKINS.

JOHNSON (Stanley C.). *The Stamp Collector*; 317 pp., 6s. n.

RHEAD (G. Woolliscroft). *The Earthenware Collector*; 317 pp., 6s. n.

YOUNG (W. A.). *The Silver and Sheffield Plate Collector*; 317 pp., 6s. n.

D. A. LONGUET, Paris.

Les Richesses d'art de la France: Architecture. I—La France du Moyen Âge; 31 illust.

A convenient handbook to the principal examples of French gothic. It is a pity that the text is supplemented by a bad English translation which reduces by half the space available for the description of the plates.

MACMILLAN AND CO.

RICHMOND (Sir W. B.). *Assisi*; vii+209, with illustrations in colour from paintings by the author; 42s. n.

MACRAE PUBLISHING CO.

BROWN (T. Austen). *Pictures of Etaples*; 29 plates, 10 in colour, 15s. n.

A pleasant souvenir of pre-war Etaples that may be welcome to those who have come to know the town as an English military centre during the past few years.

MARTINUS NIJHOFF, Lange Voorhout 9, The Hague.

BREDIUS (Dr. A.). *Künstler-Inventare, urkunden zur Geschichte der Holländischen Kunst des XVI ten, XVII ten, und XVIII Jahrhunderts*; vol. 6, 390 pp., 6 pl. and 90 facsimiles, 7 gld. 25.

This is the sixth volume of Dr. Bredius' "Art Inventory" and the 12th of the series of "Quellenstudien zur Holländischen Kunstgeschichte."

MEDICI SOCIETY. Published by authority of the Committee of the Imperial War Museum.

Sea power pictures; 15s. each; artists' signed copies, £1 11s. 6d.

MEDICI SOCIETY (cont.)—

A portfolio of six paintings of naval subjects by Sir John Lavery, Major Charles Pears, and Lieut. R. Smith, reproduced in the well-known Medici four-colour process.

METHUEN AND CO.

CLUTTON-BROCK (A.). *Essays on Art*; xi+143 pp.

MUSEUM OF FINE ARTS, Boston.

Handbook; 13th edition, 448 pp., illust.

PRIVATELY PRINTED.

BEARDSLEY (Aubrey). *Nineteen Early Drawings*, from the collection of Mr. Harold Hartley; with an introduction by Georges Derry; limited edition.

MARTIN SECKER.

KAPP (Edmond X.). *Personalities*; 24 drawings; ordinary edition, limited to 450 copies, £1 1s.; special edition, £3 3s.

JOHN WILEY AND SONS, INC., New York.

TRAFFHAGEN (Ethel). *Costume, Design and Illustration*; 145 pp., illust., 13s. 6d. n.

PERIODICALS—WEEKLY.—American Art News—Architect—Country Life—Le Journal des Arts.

FORTNIGHTLY.—Mercure de France, 513, CXXXVI.

MONTHLY.—L'Art Flamand and Hollandais, 8, II—Bulletin of the Cleveland Museum of Art, 9, VI—Bulletin of the Metropolitan Museum of Art, I and II (Statues of the Goddess Sekhmet), 10, XIV—Bulletin of the Minneapolis Institute of Arts, 7, VIII—Colour—Fine Arts Trade Journal—Journal of the Imperial Arts League, 38—The Kokka, 290, XXV—Der Kunstwanderer, 2, I—Museum of Fine Arts Bulletin, 103, XVII—Onze Kunst, 5, 6, XVIII—Pan, I, I—Studio—Vell i Nou, 100, V.

BI-MONTHLY.—Chronique des Arts.

QUARTERLY.—The Quarterly Review, 461—Illustration, 5, IV. ANNUALLY.—Pennsylvania Museum and School of Industrial Art, Forty-third Annual Report, 1919.

TRADE LISTS.—George Allen and Unwin, Ltd., 40 Museum Street. Announcements, Autumn 1919—Duckworth and Co., 3 Henrietta Street, Covent Garden. Announcements for the Autumn 1919—Hesperus Verlag, München, Neuheiten—Maggs Bros., 34-35 Conduit Street. English Literature of the 18th century, 382. Choice Engravings and Etchings, 383.

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